

# Grunge Punk Pulp

Issue # 86

NOIZY MUSIC ZINE

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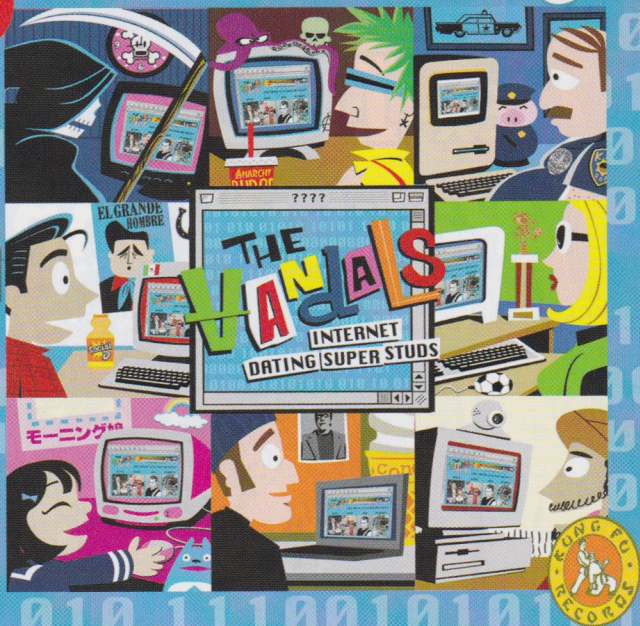
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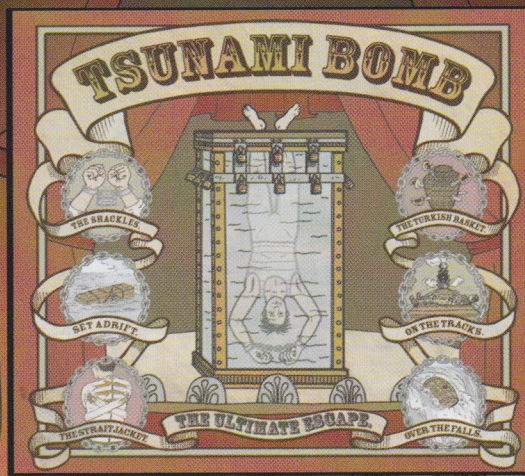


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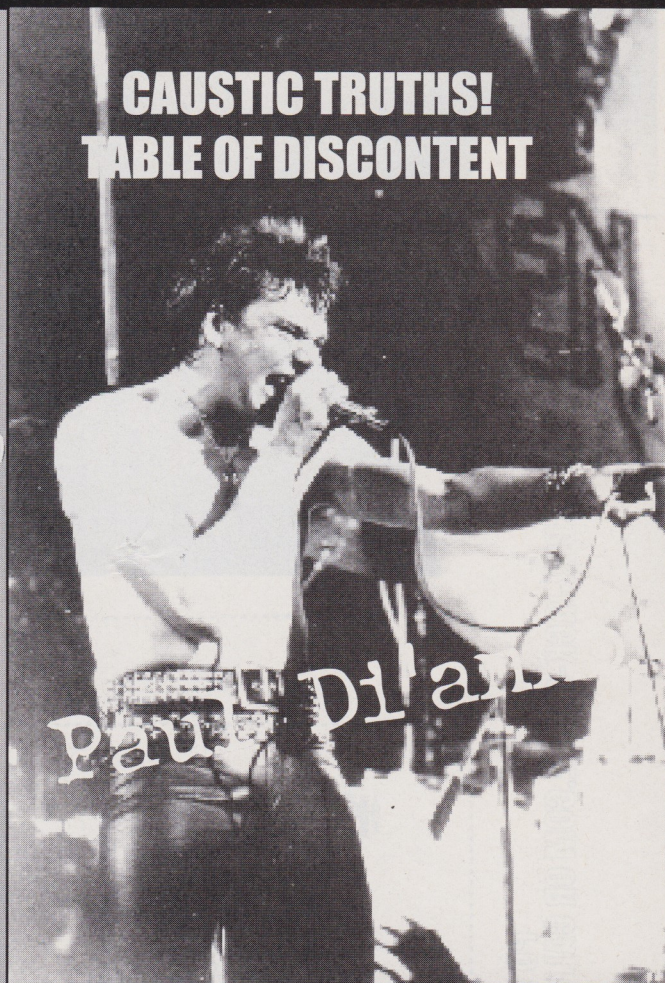
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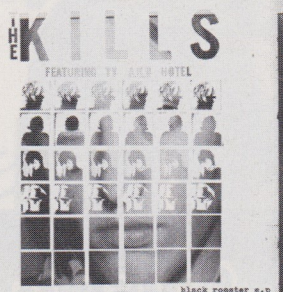
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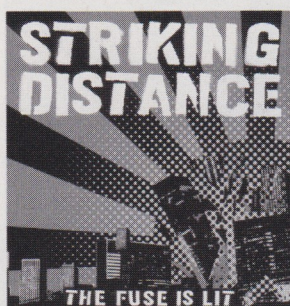
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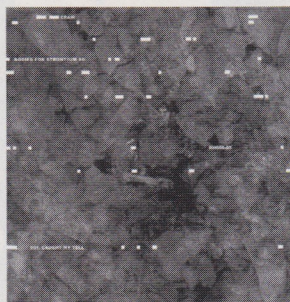
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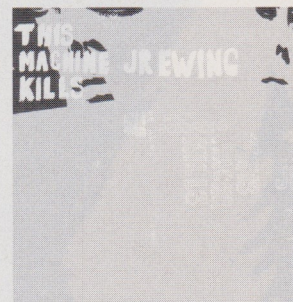
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**COVER AND ART:** Hadi Farahani  
**PROOFING/BUSINESS STUFF:** MOM

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**ASSOCIATIONS:** IPA and CMPA

## **PRINTED IN CANADA**

**CANADA POST** Publications Mail Agreement  
 #1692003.

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## **BACK ISSUES:**

Some recent back issues are available, refer to our website for more info.

## **DISCLAIMER:**

All opinions are of the writer/contributor, not CAUSTIC TRUTHS!

# **MORTAL** Nu-En-Jin

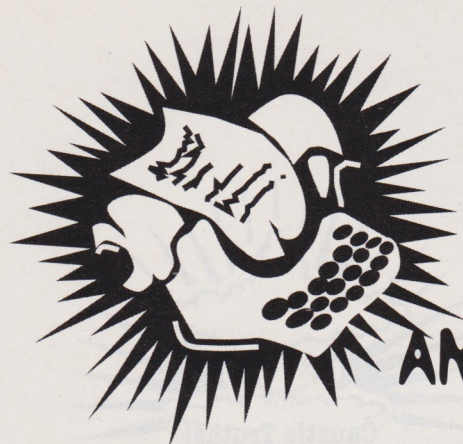
After a near eight year hiatus, Southern California's Mortal are back giving fans across the nation a reason to dance again. Do not miss this release if you are a fan of early 80's industrial or EBM!

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# Caustic SCOOPS AND THE OTHER LATEST POOP....

## NEW ONE MAN ARMY

The title of the upcoming ONE MAN ARMY record is "Rumors and Headlines", due out Oct. 15th on BYO Records. The "Chaos Across the Nation" tour will be kicking off in August. OXYMORON, PISTOL GRIP, and THE BELTONES will be on the entire tour, while YOUTH BRIGADE will join the tour on the West and East coasts, and THE FORGOTTEN will be playing shows in the Midwest! Check out <http://www.byorecords.com> for more details.

## FREE BEAUTIFUL MISTAKE MUSIC

The Beautiful Mistake's mp3 called "Circular Parade" is currently #3 on mp3.com's emo charts (right behind Dashboard Confessional and Saves The Day)!!! Help them get to #1. One simple click. One simple play. One little taste of their new full length. And you may end up just liking it. [www.mp3.com/thebeautifulmistake](http://www.mp3.com/thebeautifulmistake)

## OUTSIGHT Tom Tearaway

### RAMONES RECALLED

The New York City club Continental was host to Tribute To Our Friend Dee Dee Ramone. The use of the venue was donated and the event happened Tuesday evening, July 2<sup>nd</sup>. This was one month after punk icon Dee Dee Ramone died in his Los Angeles home. The founding member and bass player for The Ramones was a month short of his 50th birthday at his demise. The Ramones had often played and patronized Continental and after leaving The Ramones, Dee Dee often played there with his new groups. Surviving Ramones, Dee Dee's widow Barbara and more blessed the even, proceeds of which were donated to UNICEF. Marky Ramone was in the house band on drums, CJ Ramone was on bass and Ramones producer Daniel Rey was on guitar. This was set up in advance and additional talent seen from the stage included Handsome Dick Manitoba (Dictators), Jerry Only (Misfits), Jimmy G (Murphy's Law), Walter Lure (The Heartbreakers) and special surprise guest Tommy Ramone, founding member and original drummer for The Ramones. In addition, up and coming bands performed their versions of classic Ramones material. Free copies of Dee Dee's books, the autobiography Lobotomy and the novel Chelsea Horror Hotel, were handed out to the first few hundred patrons. During the evening there was a screening of a never before seen 15-minute home video with footage of Dee Dee through the years. Among the eulogizing remembrances was one by Mickey Leigh. Mickey is brother of the late Joey Ramone and a recording artist in his own right. Leigh perhaps knew Dee Dee longer than anyone else there. He said: "My friendship with Dee Dee began 32 years ago when Johnny introduced us in 1970. He lived across the street from Joey and me and, needless to say, his character and immense talent greatly affected our lives. The loss of another 'brother' in our extended family was eased somewhat by the graciousness of (Continental owner) Trigger and the staff of Continental. Once again, the outpouring of love, respect and support from the community was overwhelming at this beautiful

and moving musical memorial. I hope I don't have to go to another one for a long, long time." Photos of the evening have been posted on the Continental Website and can be viewed at <http://www.continentalnyc.com/deedee>

### TOM WAITS NO MORE

Tom Waits sold over a million copies of *Mule Variations* and won a Grammy for it. Never one to rush albums, anyway, Tom Waits took time to top that excellent opus and with the dual release of *Alice* and *Blood Money*, both on the Epitaph-distributed Anti label, he has. For the fans, any mention of new Waits activity suggests the question, Will he tour? Well, these albums were created, like *Frank's Wild Years*, for performance and have already been performed. The cover of the booklet of *Blood Money* shows Waits in a tux casting stark shadows with a mechanic's light. This is shades of *Big Time*, indeed. It seems only official announcement of the dates and venues awaits.

Again recalling *Frank's Wild Years*, *Alice* gives us another character in the Waits pantheon. Performed in Hamburg in 1992 and thought abandoned by Waits, *Alice* is loosely based on the Alice Liddell that so obsesses author Lewis Carroll. However, this Alice becomes more of an archetype: that one woman that becomes the prime source of joy and pain in a man's life. As Waits has always been more a celebrator of the sad than the serene, this Alice becomes the focus of mad melancholia in this recovered masterpiece.

*Blood Money* also has an inspiration, Woyzeck. Like, *Alice* this was a performance directed by Robert Wilson. The songs Waits and his wife Kathleen Brennan composed here were for George Buechner's *Woyzeck* play. Like *Alice*, almost exclusively acoustic instruments are employed for this dark and carnivalesque work. Psychically akin to *Bone Machine*, *Blood Money* is the malevolent, demonic side of Waits given full creative reign. Waits and Brennan fully incarnate the tortured spirit of Woyzeck, a man driven by punishing forces beyond his control to despair and suicide. On this album Waits performs on a 1929 pneumatic calliope adding to the funhouse nature of this personal, *Götterdämmerung* circus.





# Feedback!

## WHAT ARE YOU THINKING ABOUT?

### AND THE WORLD IS COMING TO THIS?

I'm a nerd, and I've got nerdy friends, and from time to time, I am able to get advanced releases of albums from inside people in the industry who copy the CD and distribute it in selected circles on the net.

I was curious if you'd be interested in this: if I manage to get something particularly interesting, I can write some reviews of some advanced CDs (usually 2-4 weeks before street date) and send them to you. I wouldn't mind, and the way I figure it; since you don't have to send a copy of the CD, you don't stand to lose anything in the process.

It was just a random thought. Want me to let you know if I run into anything good?

Adam

Once upon a time, a very cool band called No Use For A Name were upset at this so-called press industry because of people like you. I don't blame them since people were getting their release out there before it was officially put out. I don't blame them considering the expenses involved. I am glad you have empathy for the smaller indie bands. You are a real true fan.

Richard

### DID WE NOT COVER THIS ALREADY?

Come check out THE 33'S, a Dayton, OH based pop-punk band. People have compared us to a more melodic/poppy version of Social Distortion. Check us out at:

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Also check back in a week as songs from our new album "The Rest Of My Life" will be uploaded

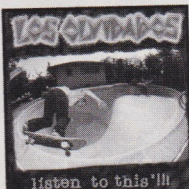
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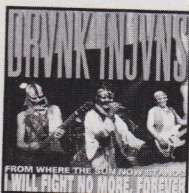
### VOL. 1 FREE BEER "THE ONLY BEER THAT MATTERS"

Brothers Tony and Tommy Guerrero were just a part of the short list of founding fathers of the budding musical and cultural movement known as Skaterock, pioneered by youth driven by their passion for skating and music that captured the thrill of it - "Nothing else mattered." VIRUS 281 LP: \$8.99 / CD: \$11.99



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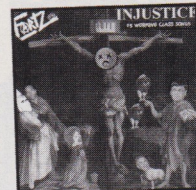


### VOL. 3 DRUNK INJUNS "FROM WHERE THE SUN NOW STANDS, I WILL FIGHT NO MORE FOREVER"

The mysterious, masked DRUNK INJUNS' early recordings (83-84) pack a powerful punch... imagine bands like the DEAD BOYS, JOY DIVISION, RAMONES, SLEEPERS, HANK WILLIAMS, NEGATIVE TREND and the DOORS rolled up into one with a vicious twist. VIRUS 283 LP: \$8.99 / CD: \$11.99

### THE F@RTZ "INJUSTICE: 16 WORKING-CLASS ANTHEMS"

Finally these Seattle veterans bashed out a brand new full-length! Yep, it's been more than 20 years since their formation and guess what? F@RTZ still kick ass. Like the title says, 16 tracks of snotty, no-frills political hardcore that will not disappoint. VIRUS 279 LP: \$8.99 / CD: \$11.99



### JELLO BIAFRA "THE BIG KA-BOOM PART ONE"

Following 9/11, numerous people requested Jello's opinion on the events. Like his classic anti-Gulf War EP "DIE FOR OIL, SUCKER" this is an 'emergency release' that pulls no punches, incitefully describing historical events that may have led to the attacks. VIRUS 276 LP: \$8.99 / CD: \$11.99

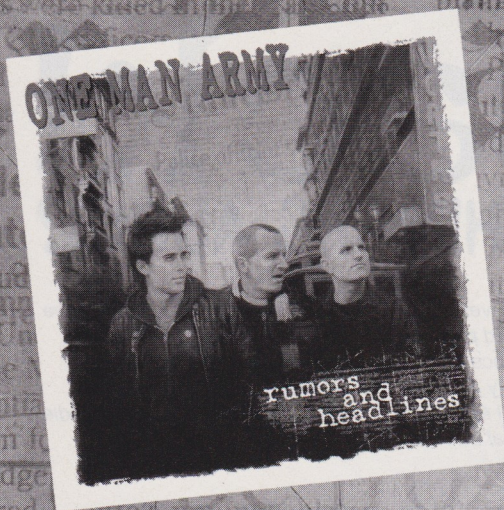


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# COLUMNS

## PUNK PULP Andrew Miller

**We Got the Neutron Bomb:  
The Untold Story of L.A.  
Punk**

**By Marc Spitz and Brendan  
Mullen  
\$13.00, Three Rivers Press**

Most rock biographies leave a little something to be desired—namely, a completely different and far superior book. Not so with *We Got the Neutron Bomb: The Untold Story of L.A. Punk*, a collection of interviews assembled by Marc Spitz and Brendan Mullen.

Comprised entirely of first-hand testimony from those who lived it, *We Got the Neutron Bomb* chronicles the rise of L.A. punk after the demise of glam rock and roughly concurrent with the punk explosions in London and New York. Myriad viewpoints from all walks of L.A. punk rock life shed light on how L.A. punks were able to forge their own identity, their own scene, and their own particular modes of mayhem.

The origins of commonly celebrated punk icons like Darby Crash, the Go-Go's, and Black Flag are laid bare, no doubt. But there is something for the punk history aficionado as well. *We Got the Neutron Bomb* excels in bringing to light the roles of behind the scenes movers-and-shakers in the L.A. punk scene, such as Kim Fowley—the self-styled poet and Svengali-like producer behind the Runaways; Claude Bessy—L.A. punk's version of Hunter S. Thompson; and Black Randy—the vulgar, over-the-top frontman whose wholly unsober antics repulsed even the most die-hard scenesters.

*We Got the Neutron Bomb* reads like an uncensored, ultra-graphic, no-holds-barred episode of VH1's *Behind the Music*, sans the suave voiceovers. But unlike *Behind the Music*, you will find no overblown sentimentality, no poignant walks down memory lane, and few happy endings—hey, the book is about punk

rock, after all.

**Lexicon Devil: The Fast  
Times and Short Life of  
Darby Crash and the Germs  
By Brendan Mullen with Don  
Bolles and Adam Parfrey  
\$16.95, Feral House**

Darby Crash was a driving force, if not the outright *pater familias*, behind the L.A. punk explosion. Part street thug, part self-styled savior, Darby Crash was a larger-than-life figure whose rise to stardom and subsequent demise ultimately stemmed from his prophet-cum-martyr personality, a personality that was both Messianic and self-destructive.

*Lexicon Devil: The Fast Times and Short Life of Darby Crash and the Germs* reveals the mechanics behind grassroots, from-the-ground-up attempts at rock stardom, and how such attempts are all too often plagued with the hackneyed rock and roll subtexts of addiction, excess. Cutthroat egoism, as well as the grim fate in store for those whose on-stage personae slowly creeps into and comes to dominate their everyday lives, as in the case of Darby Crash.

As with *We Got the Neutron Bomb*, *Lexicon Devil* is a collection of interviews from those who dwelled in the netherworld that was the late-1970s L.A. punk scene. Firsthand testimony and candid confessionals reveal the Darby Crash that blossomed as most punk-frontman aspirants do—starting a band almost *ex nihilo* from a motley crew of quasi-musicians, instigating a bit of Iggy Pop-style on-stage chaos, expunging his inner demons through brash, though poignant, lyricism.

But *Lexicon Devil* also reveals the Darby Crash that had somewhat less benign motives. Fascinated by Scientology and L. Ron Hubbard, inspired by Nietzsche, Mussolini and Charles Manson, Crash had plans, if somewhat far-fetched, of instituting a fascist state, with himself as self-appointed *Ubermensch*. This manifested at the micro-level when he

started the Circle One group, a loose organization of Germs fans and Darby devotees that attended to his every whim, doting on him like a mother dotes on her newborn babe.

Oddly enough, his totalitarian machinations co-existed with a longstanding death wish that was consummated in 1980 via a heroin overdose. He had cultivated a holier-than-thou persona that embodied elements of glam rock and Bowie, fascism and Hitler, but in the end he found himself locked into a crash course in futility, with a public largely unreceptive to his grand schemes of social and political upheaval. He felt he was a misunderstood genius and visionary, and perhaps he was. But ultimately, he was a ballyhoo man at the wrong carnival, a prophet preaching to the already-converted, so when his lyrics and his wild, bug-eyed exhortations fell largely on deaf ears, his decision to take his own life came as little surprise to those closest to him.

As any aficionado of rock biographies knows all too well, the lives of truly legendary rock icons follow a fairly scripted course. From humble beginnings, said rock star rises to super-stardom, while somewhere along the way getting seriously f'ed-up on very dangerous drugs. Said rock star then dies suddenly, thus negating any chance of growing old, losing touch with the scene, and fading into obscurity. Hendrix, Joplin, Morrison—all charter members in the "better to burn out than fade away" establishment. The same can be said, at least to some extent, of Darby Crash.

*Lexicon Devil* reveals the many faces of Darby Crash and, through the first-hand testament of his peers, cronies, and compatriots, hints at the moral behind the semi-tragic, semi-mythical legacy that Darby Crash left behind. And if there is a lesson to be learned from the life of Darby Crash, it is that in the milieu of rock and roll, a true visionary has but a very small window of opportunity to proselytize, to



discharge his artistry, so to speak, before the bell tolls and Rock and Roll Avalon claims another king.

## FOR THE RECORD Erin Cardiff

With all the talk, idle and otherwise, about what downloading and file sharing and the internet in general are doing to the beleaguered business of music, you'd think someone would have come forward with the one simple solution to the problem. More about that later.

Ever since Al Gore invented the internet, it's uses have been steadily expanded. It was initially to be employed by the United State Department of Defense, to streamline and tighten security. This idea came to include the entire US government, to streamline processes and ease the amount of need for effective, secure communications. Fast forward a couple of decades, and John Q. Moron is downloading the Pamela and Tommy video on his U of Duh dorm's lightening-fast T-1 connection. How we got from A to B, I'm not quitesure. Though it probably involved Bill Gates and lots more of Al Gore and someone will make a TV movie about it eventually, so not to worry.

As an indirect result of all that, you can now hop online and snag up songs like they're going out of style. Honestly, as much as I hate to say it, right here I have to mention that Lars Ulrich has a point. You're not paying for these works of art, so themusicians making them aren't being compensated. WhileUlrich, Dr Dre and the like will suffer a perhaps a minor inconvenience at worst, there are artists out there now who will find themselves to be be reasonably well-heard and well-known... and very broke. And not because they pissed it all away on a new crack pipe or their ho

either.

But what about Suzie Q Moron who works at XYZ department store making 7.75 an hour and trying to pay rent, attend school and work in those modeling/ self-improvement classes on the side? Why should she have to pay what amounts to a very steep per unit price for something she hasn't heard and may not event like? Again, to be fair, most artists do not get a huge chunk of each record sale (for some, it can be as little as .10 per disc), unless you happen to be a Lars Ulrich or a Dr Dre. So, as I'm sure we've all wondered in our deepest and most pensive moments, how do we make this business of art fair for everybody? It's really very simple. Kill the promo.

That's right. You heard me. Kill the promo. And I mean it.

Every music business- related rat and weasel has piles of promo CDs, and every day, piles are added to those piles. Every person who has a job in/around/related to the music industry thinks they have a right- almost a sick kind of duty- to snatch those babies up like Martha Stewart in front of a plate of Ding Dongs.

Therein lies the problem. Many people who can well afford CDs get them each and every day for free. Many people who really can't afford them at all have no choice but to pay huge sticker prices that, largely, go right back into the pockets of the free CD getting people. So, the non- free CD getting people try to sneak off and find a better way to get more music at a better quality and a price that won't force them to sell an organ, which the free CD-getting all the time people promptly come down on them for.

It's almost as if the industry is saying to consumers: "You have no right to free music! I do, because I say

so, so nyah!" Really, what kind of sad, hypocritical attitude is being put forth? So many people who honestly believe they're entitled to something for no real reason, while someone else should have to pay dearly for it.

For the record, I say this with my conscience clear.

I've never been a fan of the promo push. I've never asked a rep for a promo in my life. Ever. I've worked in/around/related to this industry for many years, and I simply refuse to do it. You don't know how many times I have heard someone say "Hey! Don't bother buying that. Let me get you a promo." I refuse, but often enough, the darned thing still ends up on my desk. If I like the album, I'll go out and buy a copy. That artist worked hard, I enjoy what they produced, and I like to make sure they're compensated. If I hate the record, I try to give the promo to someone who will enjoy it.

The only iffy question in my mind is whether or not promos should still be made available to journalists. Press coverage is a somewhat necessary evil for musicians to pursue their vocation, but journalists can be just as grabby with the promos as every other evil-doer in this drama. Maybe there really is a better way. The idea of a "listening party" is a great one, and maybe record companies could have a weekly and/or monthly gab session where new CDs can be browsed and listened to. Even, perhaps, purchased in advance, at a bit of a wink-wink industry price. Has it not occurred to those who whine about the shame of downloading that having more respect for the medium will certainly cut down on the abuse of the art form at large?

Can you go to an art gallery and demand a refund if you don't like what you saw? Not that I know of. Can you go to a movie and demand



# COLUMNS

a refund if you don't like it? Sometimes, after the first ten minutes, but usually not. Can you call your cable company and tell them you're not paying this month's bill because there was nothing good on TV in the last 30 days? Believe me, I've tried. Music is an art form, rare in that it's very readily available to those who are willing to pay attention. There is a line, though between paying attention and taking advantage. If everyone who had the say over the piles of promos out there stopped putting music in the hands of the "who's who" and instead put it into the hands of those "who listen", a great many things both sides currently complain about would change drastically.

Those promos, there's a stamp right on them that says "For promotional use only". I've never seen one that says "For rich record execs only", "For record company employees and the people they want to impress only", "For people who want to look like they know somebody who knows somebody only". It would be so much better if they were instead stamped with "For music lovers only". That would be a promo some big shots couldn't take home with a clear conscience.

## HEAR ME TALKIN'.... Dr. Rock!

If you are reading Caustic Truths, chances are you already subscribe to the creed which good underground independent music brings. The lifestyle should course through your body like a drug. Screw corporate music, and most of all, screw what the corporates say is punk rock. What I want to do with this space is cover some the harder side of punk rock: that being hardcore and its wide parameters. This includes metalcore, posi-core, harshcore, and everything in between. For me, when it comes to music, especially punk, if it doesn't rock, what the screw is the

point? Hopefully the material below hasn't been reviewed in the "Vinyl Views" later on in the mag, but if it has, here is a second opinion. Let's rock! The best way to start this column is with the one CD that has been kicking my ass all over the place of late. And that is BLOODJINN's *Leave This World Breathing*. BLOODJINN is a hardcore band that thinks it is a metal band. Or, are they a metal band that thinks they are hardcore? If you think you can answer that question, I dare you to do just that after listening to the title track of this disc. Despite the song being over 12 minutes long, it weaves in and out of both genres and is the perfect closing track to one hell of a ride. There are moments on here to satisfy the power-violence kids, the sportswear wearing kids, and even the long hairs. Sweet. (Good Fellow Records: 762 Upper James Street, Suite 275/ Hamilton, ON L9C 3A2/ Canada)

Next up is the self-titled release from PITCH BLACK. The band has often been compared to A.F.I., and that is a good start for this band's sound. However, P.B. is hard on the horror tip. Horror in the classic sense, rather than the current teen slasher junk that Hollywood is churning out quicker than the vending machine in the local sports bar washroom cranks out rubbers on cheap nite Thursdays. Musically, this is (generally) up-tempo punk rock (the band at times, slows things down for a dirgier feel) with a great sound thanks to the bang-on production. The bass tangles with the drums perfectly, as the guitar weaves in and out of numerous riffs just evil enough to be played as the soundtrack the next time Buffy goes on patrol. (Revelation Records: PO Box 5232/ Huntington Beach, CA/ 92615-8232/ USA)

SCARROTS peace of sunshine was a CD that I really expected to not like. There were keyboards and acoustic guitars listed as instruments used on this release. I figured this would be an easy mark. How wrong I was. True,

this is way off the abrasive metalcore I usually spend my time with, but try as I may, I really couldn't stop tapping my foot throughout the whole CD. Somehow SCARROTS combines the accessibility of ska with new wave-sounding synths and still maintain a very heavy element in every track. Do not let your guard down on these boys. They do get heavy just as you are lulled into a nice head-bobbing hook! Imagine your favorite hardcore punk band really using those influences from the 80's synth rock and making it work. (Green Leaf Records/Good Life Recordings: PO Box 114/ 8500 Kortrijk/ Belgium)

PANIC's self-titled EP is speedy hardcore for the kids who have worn out all their "old school" records. I thought the band would have a bit of a personality, as there is a short, sloppy guitar solo in the first song. A nice mix of punk rock and roll with traditional hardcore would be very welcome right about now, but the finger pointing, X'd out hands hardcore won out in the end, leaving a pretty solid by the numbers traditional hardcore release. Available as 7" vinyl or CDEP (Bridge Nine Records: PO Box 990052/ Boston, MA/ 02199-0052/ USA)

Suckerpunch Training was a three song EP by BOYSETSFIRE that was intended for the European kids only, but Deathwish Inc. picked up the release for us in North America. The three songs consist of an original (title track), an ELTON JOHN cover ("Rocket Man", which is pretty dull), and a spoken word piece. The opening title track of the EP is worth the price of admission alone: "Suckerpunch Training" is heavy without being metallic. It's thick without treading into the goon territory of hardcore. The band is emotional without being emo. What a great song. I think the next time I burn a compilation CD for my truck; this one is going on there. (Deathwish, Inc.: 432 Morris Ave./ Providence, RI/ 02906/ USA)

The music on DARWIN's this mental nourishment, my drive



CD is as varied and puzzling as the release's title. Holland's DARWIN combine metalcore's evil riffing with emo's heartfelt lyrics and hardcore's screamed/shrieked vocals. The music goes from chaotic and heavy to melodic and emotional (at times throwing in whispered vocals and acoustic guitars). If you like stuff like POISON THE WELL or frazzled chaotic metallic hardcore, check out this CD EP. It is raging one minute and then soulful the next. Good stuff! (Lifeforce Records: PO Box 938/ 09009 Chemnitz/ Germany)

And of course, you have the new one from HATEBREED, right? Perseverance shows HATEBREED are still introducing a ton of metal kids to hardcore with their metallic riffing and mondo breakdowns, but now they do it unabashedly. SLAYER's Kerry King makes a guest appearance on the track "Final Chapter" as if to validate HATEBREED's quest to start the new era of crossover. In fact, if the most recent SLAYER record, God Hates Us All, hadn't stepped up in such fine form, HATEBREED would have certainly claimed the thrash crown from the evil ones with Perseverance. Be certain of that. Not for the purists, but us thrash hounds will eat this shit up and ask for a second helping. Watch for a track on the new Vin Diesel "XXX" movie soundtrack. (Universal Records)

That is all from Dr. Rock this time out. Remember, rock and roll ain't worth the name if it don't make you strut!

**I SHOULD'VE  
BEEN RICH  
DEE DEE RAMONE:  
1952-2000**  
Matt Parks

50 years old, born Ramone was born Douglas Colvin in 1952. His death comes only 11 weeks after the Ramones were inducted into the Rock and Roll Hall of Fame, the first band of the punk era to receive the honor. When his turn at the

microphone came during the band's acceptance speech "I'd like to congratulate myself," Dee

Dee said, "and thank myself, and give myself a big pat on the back." That pat on the back was well deserved. For more than two decades, Dee Dee Ramone was a peerless songwriter, and the heart and soul of one of the greatest American rock bands ever to step onto a stage. As a bassist, he was the prototype for all the punk bassist that would follow.

Dee Dee co-founded the Ramones in Queens, New York with Joey, Tommy, and Johnny in 1974, and punk was born. The band played their first show on March 30th of that year, and by the end of that summer they were gigging regularly of CBGB in the Bowery. The Ramones signed with Sire in 1976 and began working on their classic debut album, The Ramones, finishing recording the album's 14 songs in two days at a total cost of around \$6,000.00. That same year they toured England. On July 4 they performed at the Roundhouse in north London. Each song started out with Dee Dee counting off "1-2-3-4" Dee Dee and finished with a yell of "gabba gabba hey!" The audience at the Roundhouse that night got a 20-song blitzkrieg that lasted just 40 minutes. Had the Ramones never played another show, their influence on the English punk scene was assured. The Ramones would tour almost continuously for the next twenty years.

In 1977, despite drummer and original manager, Tommy, quitting the band, the Ramones released two more classic punk records, Leave Home and Rocket to Russia, following up with another outstanding album, Road to Ruin, in 1978. Despite prolonged battles with drug and alcohol addictions, Dee Dee recorded nine more albums (of varying quality) with the Ramones before leaving the band following 1989's Brain Drain.

Dee Dee had a brief and unsuccessful career as a rapper under the name Dee Dee King, releasing one album that was a resounding flop.

Dee Dee then returned to punk, forming the ill-fated Whores of Babylon with ex-Dead Boys vocalist Stiv Bators and former New York Dolls guitarist Johnny Thunders. The bands plans to record and tour together were sabotaged by the various addictions of each of the group's three members, and Bators was soon dead as a result of injuries sustained in an auto accident. Thunders was found dead in a New Orleans hotel room in April of the following year.

After guest appearances on albums by Joan Jett, Nina Hagen, and G.G. Allin and the Murder Junkies, Ramone released his first solo, album, I Hate Freaks Like You, in 1995, which was followed by 1997's Zonked. Greatest & Latest, released in 2000, was an album of covers, consisting mostly of Dee Dee's revisions of Ramones classics. In 1997, Dee Dee published an autobiography titled Lobotomy: Surviving the Ramones. He began painting as a hobby, wrote a novel titled Chelsea Horror Hotel, and his interviews for 1996's Please Kill Me: An Oral History of Punk provided many of the best moments of that book.

He was present when the Ramones were inducted into the Rock and Roll Hall of Fame in 2002. Dee Dee, who had always felt that his contribution to the Ramones legacy, and to music in general, had been largely overlooked, knew precisely who to thank when he came to the podium-himself. Always prone to pangs of uncertainty about his own talent, in the 50 years of Dee Dee Ramone's life, he had become a legendary musician and songwriter, a published novelist and autobiographer, and an accomplished painter (at the time of his death, Dee Dee was awaiting the opening of a gallery showing of his paintings).

"What I understand now," Dee Dee Ramone wrote in the opening chapter of his autobiography, "is that I wasted a lot of time worrying about nothing." He no longer has anything to



# COLUMNS

worry about. As Richard Hell wrote about Joey Ramone when Joey died, "he just went back to Ramone, where every Ramone is completely Ramone in all Ramones all the Ramone."

So long Dee Dee, thanks for everything.

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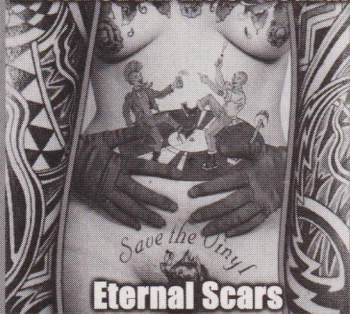


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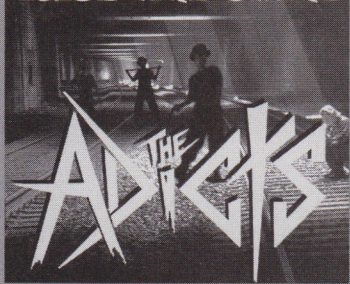


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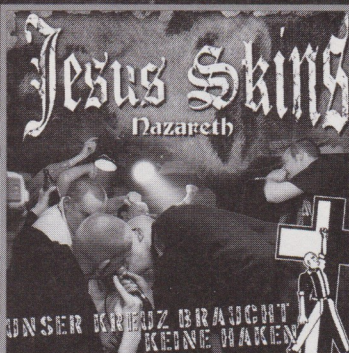


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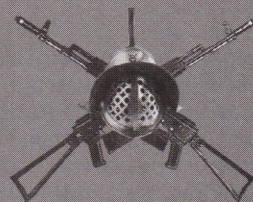


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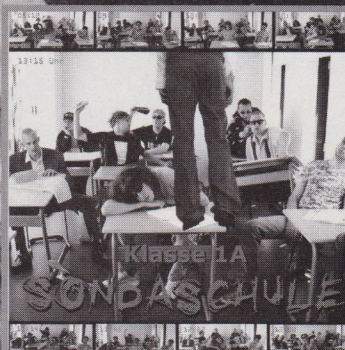
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# GRASSROOTS PUNK IMPERIALISM

By Andrew Miller

Drive-Thru Records, the Los Angeles-based label that has delivered such pop-punk acts as Fenix TX and New Found Glory, has earned a reputation for consistently signing and producing bands that are vastly talented, but virtually unknown. They are an indie rock stalwart, a blue-chip record company that, in this writer's opinion, can do no wrong. Yet Drive-Thru hasn't always enjoyed such unmitigated success.

"We always felt our label was just gonna be the two us on our dining room table," said Stefanie Reines, who, along with Richard Reines, co-founded and co-owns Drive-Thru.

Richard and Stefanie Reines, who hail from New Jersey,

moved to California in the early 90s and started a cable-access music video program called Sideshow. The show featured then-unknown bands like Blink 182, Weezer, and the Goo Goo Dolls, as well as more popular groups such as the Ramones, the Descendents, and Duran Duran. With a rapidly burgeoning fanbase, Sideshow began to attract the attention of major label executives, who would watch the show in order to scope out new talent.

"We started getting invited out to lunch by all these major label A&R people, and me and Richard were completely fucking poor at the time- we had no money so we were excited," said Reines. "We thought these guys were idiots for taking us out for a free lunch, but little did we know these bands were all going on to get signed because we're playing them on our show for these A&R people. Finally,





we're like, maybe this isn't such a great deal, maybe the ten dollar lunch isn't worth it anymore."

And so Drive-Thru Records was born. The first band signed to the label, Riverfenix (now Fenix TX), had their record produced on a shoestring budget in 1996.

"I charged the entire record on my MasterCard and it cost about \$5000 to do the record," noted Reines. "I just finished paying it off like a year and a half ago and it ended up costing, with interest and everything, over \$15,000."

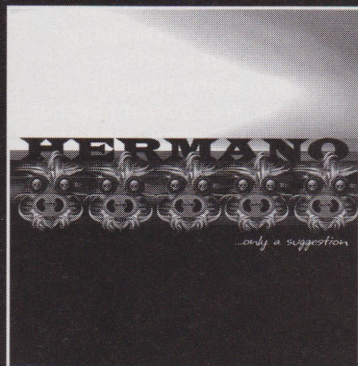
Over the past seven years, Drive-Thru has added a diverse spate of bands to the label- Midtown, Finch, The Benjamins, to name a few- and their roster continues to grow, with recent additions such as The Early November and Steel Train.

Despite the mass appeal and mainstream popularity of many of their acts, Drive-Thru still maintains a grassroots, DIY ethic, albeit with greater financial impetus. Their m.o. for promoting their acts in the past year has been tri-fold: (1) a street team, described by Reines as "fucking kick ass," that hands out Drive-Thru paraphernalia at shows, (2) an unrelenting barrage of CD samplers and, most notably, (3) a stage at the 2002 Vans Warped Tour devoted entirely to showcasing Drive-Thru acts.

Thanks to these and other promotional gimmicks, Drive-Thru's waxing popularity shows no signs of abating. Two of their acts, Fenix TX and New Found Glory, are now being distributed by MCA, and an aggressive internet promotion campaign has created a near-deafening buzz for some of the label's lesser-known acts. And yet Reines still hopes to continue to expand the label, while at the same time staying true to the indie philosophy that her and Richard had when they founded Drive-Thru.

"My definite goal is to be a label where we're able to blow up our bands and sell millions of records, and we're able to do all the things that a major label can do, but do it as Drive-Thru records," said Reines. "It's all about finding bands and music we love and putting it out. We only sign bands we love and we're only gonna do it until it's not fun anymore."

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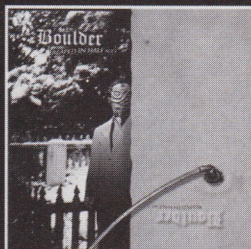
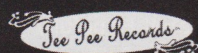
CMJ New Music Report  
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KKKK - Kerrang!  
"...groove laden...eight slabs  
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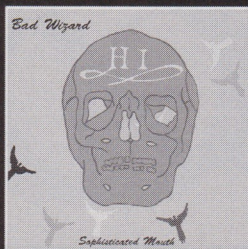
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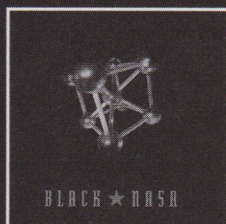
**BOULDER**  
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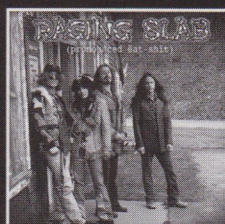
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The follow-up to 2000's *Free & Easy*. New York's loudrockers do it deeper this time. On tour all the time. Check the website for dates. In stores 10/29.



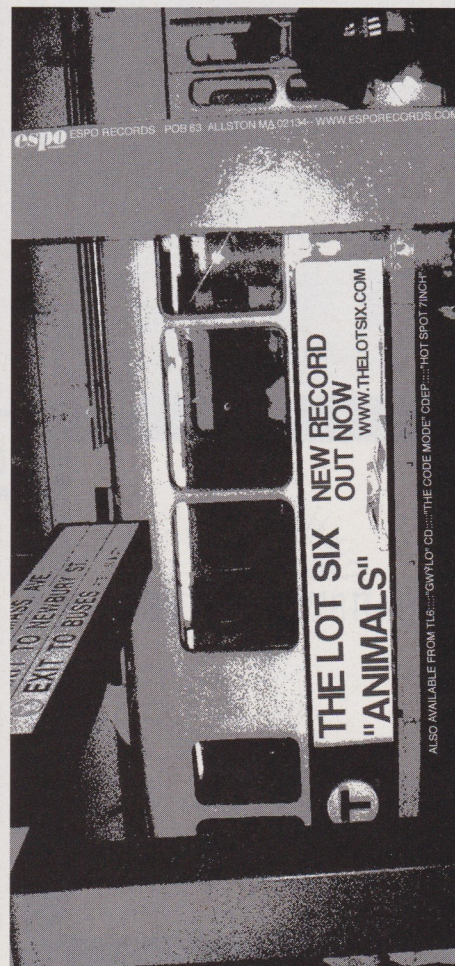
**BLACK NASA**  
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From the ashes of The Atomic Bitchwax, Black Nasa's debut CD/LP. Coming in September.



**RAGING SLAB**  
*Pronounced Eat Shit*  
CD/LP (TP-043)

The masters of boogie return with their 7th studio album. Follow up to 2001's *The Dealer*. Coming in September.





# Those TEN CAUSTIC Years

## THE PAST

What can I say? Well we stuck through it as a Xeroxed and newsprint fanzine for 9 years. I will never forget where Caustic Truths came from. My nervousness really came through on my first interview on Flipper's RV back in 1992. Yeah, those were some days. I met some very jealous pricks along the way. They know who they are. Where are they now? Probably flipping burgers at their local diner. Most people have been really cool and supportive especially the long standing readers and labels who supported us. Thanks to them.

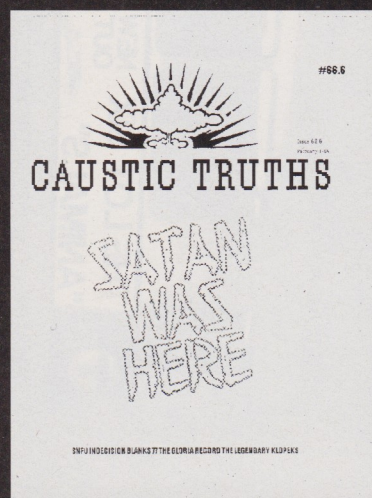
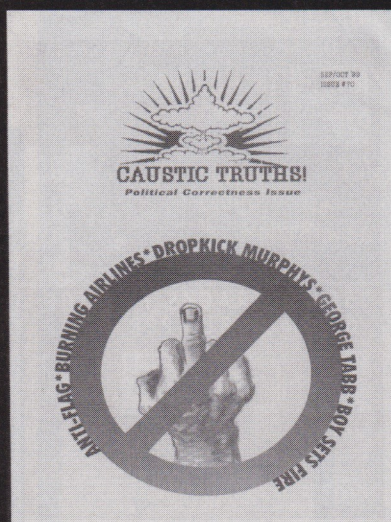
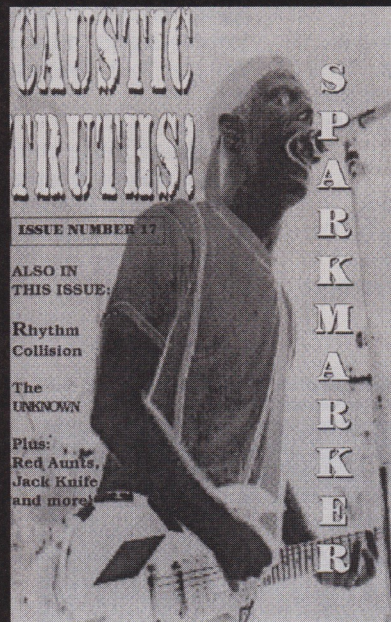
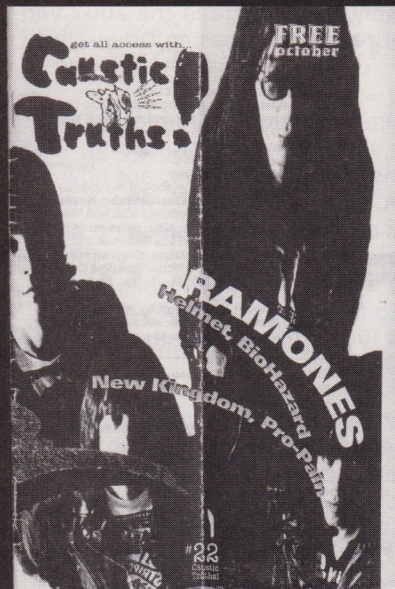
## THE PRESENT

Since C.T. has gone gloss last year, the magazine (no longer 'zine) has taken a serious direction in which many thought couldn't be done. Yes, over thousands have been spent but many "industry" people take C.T. very seriously. As a result, the magazine has prospered within a very competitive environment through many long hours of dedication and focus to the "noisy" music that is covered. Ain't that a switch? Then there was a sudden crash course in learning how the newsstand distribution scene can be real shady. Big or small, they are all the same. Can any one pay us please?

## THE FUTURE

After much editorial experimentation, columns have become a very integral part of C.T. Now you will find them in future issues. Next up are our usual band features of cutting and edgy bands. We also will keep you on your toes with our unique reviews. Oh yeah...about that distribution problem, we have been picked up by the same circulation service as other music magazines including XLR8R and Outburn. They will become our strong-arm to ensure that things go smoothly. Also, we got a kick ass printer as well that finally brought our costs down to an affordable rate. Other ideas are roaming around. It appears that this thing called the Internet has not disappeared. Hopefully, you might see an expanded [www.caustictruths.com](http://www.caustictruths.com) and other sites. Keep your eyes open for that. Finally things are finally rocking after 10 years. Let's get it on baby! Hopefully we will see you in another 10 years.

Many thanks to our loyal readers, loyal advertisers, and hard working staff.

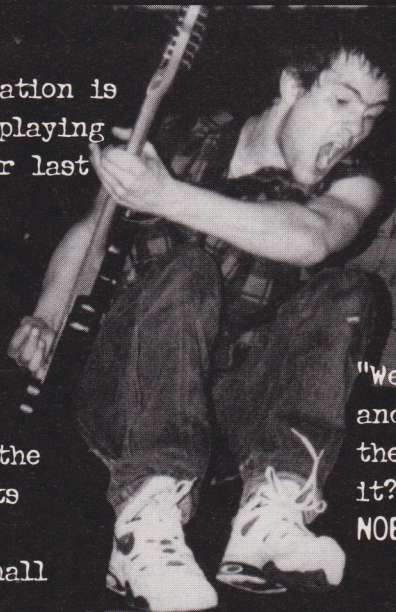




**BEFORE THEY HIT THE BIG TIME, SOME OF THESE BANDS  
ARE FOUND IN OUR BACK ISSUES. CHECK IT OUT:**

"The urgency and desperation is there. As long as we're playing every chord like it's our last we'll be around."

FORD PIER OF DOA (CT #37)



"And they shall remove the fat cells from their butts and inject it with their feminine side and they shall know the meaning of the word Punk like unto man in prison."

ORDERUS URUNGUS OF GWAR (CT #38)



"It doesn't bother us as long as we don't get overexposed. You want as many people to hear your stuff. When we hear stuff in commercials, that is time to cut back."

GREG K OF OFFSPRING (CT #26)



"People don't express themselves as individuals. There wasn't hardcore before the Ramone's first release."

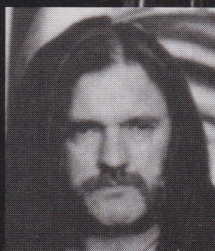
JOEY RAMONE (CT #22)

"We could dye our hair green and jump around like lunatics then it would be easy wouldn't it?"

NOEL GALLAGHER OF OASIS (CT #36)

"We have always been some kind of underground or cult band and if you start getting too much press like plastered all over magazines and sorts then you lose your credibility and we don't want that."

JONATHAN DAVIES OF KORN (CT #47)



"The British female snooker champion is a transvestite."

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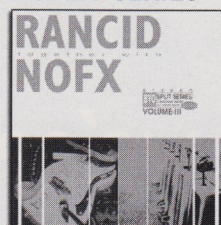
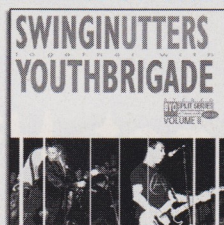
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# Radioactive ANIMALS

Before reading this interview on New Town Animals [NTA], you have to keep in mind that they do not take themselves very seriously and their answers are very buffoon. So if you were looking for a smart interview, well sorry to disappoint you. The NTA is what makes this country weirdly wonderful, and we have to thank immigration for such savoir faire... by helping reunite this bunch of hard rock'n'punk band... that just want "guys to get hard and girls to get wet..." while experiencing their raw music. Their new album *Is Your Radio Active?* Have the right formula to become Canada's punk album of the year: tasteless, fast, screams, screw you attitude, drinking and good ... Vancouver is having a great year in rock'n'roll. Interview with Jeffrey.

## **LEONARDO: YOU ARE...**

An Englishman, a Frenchie, a Russian, an Irishman, a drummer, three DORKS. Two record nerds, one just NERD? ... Sorry, and two lovers.

## **FIRST THING THAT COMES IN MIND WHEN YOU THINK OF QUEBEC?**

POUTINE, Oh and dirty squeegee kids that migrate to B.C.

## **YOUR OPINION ON THE CANADIAN LIBERAL PARTY TROUBLES, CONCERNING MP CHRETIEN VS. PAUL MARTIN AND ITS SCANDALS?**

Like it matters we live in western Canada dude...

## **WHY CHOOSE A CAREER IN MUSIC AND NOT GO TO MED SCHOOL?**

I didn't forget about med school we have band-aids and Flintstone vitamins.

## **HOW'S THE ALBUM DOING IN GERMANY?**

Pretty good considering we're a white power band and it came out in Germany under the name NEW TOWN ARIANS... (Just teasing)

## **VANCOUVER IT'S A GREAT DRUG NICHE FOR MUSICIANS... HOW MUCH OF BC'S FINEST BUD IS USED ON NTA?**

Dude we're not Hippies!!!!

## **NEW TOWN ANIMALS LITTLE DIRTY SECRET?**

Alex has dirty little toes. Stevie has a dirty little mind...Nick has a dirty little mouth. Bryce has a dirty little bum and I have a dirty little wiener..

## **ARE YOU GUYS GONNA MAKE IT?**

Yeah, with each other..

## **HOW DO YOU GUYS FEEL ABOUT HOT HOT HEAT?**

I don't think about that band

## **NTA PLANS FOR THIS YEAR...**

Probably reef back some of that killer B.C. bud. .... keep the edge alive 2002 strong. I'm goona go sk8'in... See Ya in the PIT... captains log out..[www.newtownanimals.com](http://www.newtownanimals.com)

By Leonardo Calcagno



Dude we're not Hippies!!!!



Ever since the eight members of Flogging Molly hooked up at L.A. pub Molly Malone's in 1997, they've been scoring thousands of fans with their distinct mix of traditional Irish jigginess, poignant storytelling, and modern punk rock.

Now, with *Drunken Lullabies*, their follow-up to 2000's *Swagger*, the group weaves more Old World sounds around raucous barroom anthems and reflective tales that were sparked by frontman Dave King's trip to his native Dublin. "I went there this past Christmas, which was the first time in eight years," he reveals. "It just brought up all these feelings inside me, and songs like *The Sun Never Shines on Closed Doors*, and *Bag of Bricks*, are about all that," he shares.

King's emotion especially comes through on "If I Ever Leave This World Alive," a song about friendship and loss. "I really struggle with happiness. I know that sounds crazy 'cause I love having a good time, but..." he trails. "I want to be there for my friends, but I'm not always. And with

that song, it's almost like saying 'if I ever leave this world alive,' maybe in death I will be there for them. Maybe they can look back and remember the good things about me and in doing so I'll be there for them."

With a cross-continental tour at hand and a return spot on this year's Warped Tour, King is relieved to get back on the road. "When [I'm] home I just wanna sit on my arse all day watching European football, so I really love touring. I mean, I get to go to Italy and Spain and all over. Who wouldn't want to do shit like that?"

As he concludes, "Although I'd hate to admit it, I'm probably the happiest I've ever been. I'm one of those people who, if happy too long, I feel like something is wrong. I know it's stupid, but" he pauses. "Flogging Molly has really taken my life to a different level and for that I am really thankful. I've got a great life."

"Flogging Molly has really taken my life to a different level and for that I am really thankful. I've got a great life."

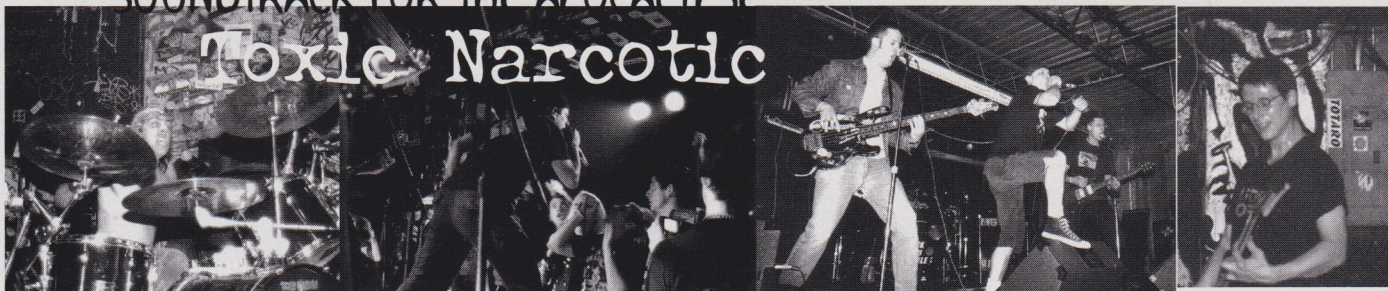
# Flogging Molly

By Mar Yvette



# SOUNDTRACK FOR THE APOCALYPSE

## Toxic Narcotic



### By Andrew Miller

As the world's social climate has more and more started to resemble the Book of Revelations in the past twelve months, Toxic Narcotic frontman Bill Damon has become increasingly enthused. The events of 9-11, the constant terrorist threat on America - signs of the apocalypse, thinks Damon, and all the more reason to feel liberated.

"We could all get blown up next year," remarked an exultant Damon. "Now that doom is obvious, let's tour and have fun."

Toxic Narcotic's new album, *We're All Doomed*, reflects a somewhat darker take on the state of the world than the above comment seems to indicate. Containing 12 songs that "look to the future" and find nothing worth celebrating, *We're All Doomed* is perhaps the common man's soundtrack for the apocalypse - a brutal, pessimistic worldview expressed via the hardest, and harshest, of hardcore music.

Which is not to say that the gore-and-gloom motif is new musical terrain for Toxic Narcotic. Damon, founder of and impetus behind Rodent Popsicle Records, has had free rein to explore the shadier sides of humanity during Toxic Narcotic's tenure as the kings of Boston hardcore. Singles such as "Junkie Bastard," and "People Suck" helped to establish the band as die-hard DIY stalwarts, hell-bent crust punks who have a colossal bone to pick with just about everyone and everything.

With a lyrical oeuvre that runs the gamut of socially disenchanted diatribes, raucous political rants, and drunk-and-disorderly sing-a-longs, Toxic Narcotic is, on a cosmic scale, the fierce-and-fiery yang to the feel-good yin of MTV and bubble-gum pop. This overt opposition to mainstream music came to a head in a comment Damon made last June - "If I had five minutes alone with any pop star," said Damon, "(it would) be with the singer of Limp Bizkit, and (I'd) beat the living Christ out of him."

Even the godfather of nu metal is no match for Damon's DIY fury.

Yet Toxic Narcotic's rigorous touring schedule has seemed to preclude any such drubbing. In fact, Damon and company have found that a healthy and abundant dose of live shows allows them to release the rage that is only hinted at in their studio recordings.

"Recordings don't bring across the brutality of our live shows, they don't bring out the energy we have live," said Damon. "Touring is a way to vent anger. If you don't do that, you turn into an asshole."

It looks like Fred Durst can rest easy for now. Or at least for the duration of Toxic Narcotic's tour.

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While I interviewed him over the phone from his front porch in Richmond, VA, Tim Barry, lead vocalist for Washington, D.C. punk hardcore band Avail, was asked by a bunch of friends to join in a game of basketball. "Helllll no I don't wanna play bass-keet-baul in maah flip-flops," Tim declined in a long, exaggerated Southern American drawl. Eliciting a laugh from us both, Tim went on to explain that that laid back approach to doing things pretty much typifies Avail's life in the South and the 4 band members' (+1, their ever-energetic mascot, Beau Beau) approach to making music. "I hate tags, but I guess you could call us Good Ole Boys," Tim went on. "We are an organic type band. We don't have a manager [or a booker] and we like it that way. We just make music cuz it feels right. Once that stops happening, we'll stop making music for a while." You wouldn't guess that a band that plays an average of 150 shows a year, has toured all over Europe and Japan and is about to headline some dates in South America doesn't have a business like schmoozer behind it trying to constantly up the ante and break them into the mainstream. Instead, the band maintains the same DIY attitude it started out with 10 years ago with Tim basically representing the closest thing the band has to a manager. "If it got any busier, people [in the band] would start trippin'. Three of the guys are married, one [Ed Trask] is a pretty successful painter and I need time to do other stuff. If we just made music, everyone would be sad...we look at the poor sad people on MTV who just make music - that's all they do. We'd go crazy." But when Avail does make music, their heavy, yet endearing tunes whip crowds of kids into frenzied stage-diving-hanging-off-of-rafter pits that leave them sopping wet with sweat. Ever since their 1992 debut release SATIATE on Lookout!, each album (6 releases in total) has sold more than the last, and, at certain venues, their audiences have swelled into the thousands. "But I hate numbers," Tim modestly explained. "It really is for us about the music...[For instance] our last

show in NYC [at the Knitting Factory] was a spiritual experience." And on tour, the band specifically aims to play out of the way places that other bands bypass. Avail's latest and second release on Fat Wreck Chords (European distribution issues caused them to make an amiable jump from Lookout! To Fat Wreck a few years back), due out in 3 months from this interview, is appropriately entitled FRONT PORCH STORIES and, according to Tim, features the fun, free spirit of their previous releases. "Our last album was good for Fat [Wreck]. People were afraid we'd go for the SoCal pop-punk sound that Fat is famous for. [But instead the album] came out aggressive and depressing...it was written in the wintertime. [Our new] album sounds like conversations you'd hear on front porches. It's very Richmond-esque - very ghetto and very hi-tech at the same time... It caught me off guard when I heard it during sequencing. It's got a lot of hooks but it's still raw." Avail recorded FRONT PORCH STORIES over a month in Dave Lowry's (of Cracker) studio with triple platinum producer Brian Paulson (Beck, Soul Asylum, Dinosaur Jr., Wilco, Superchunk, etc.). Following in the "Avail tradition," FPS's songs were "spontaneously written" and the title was taken from a line on the album. When pressed about his favorite song on the album, Tim replied: "It usually winds up being the last song [a songwriter] wrote." But he did mention that he liked "Subdued and Arrested" from FPS which was inspired by "old DC bands in the '80's." Once the album is out, Avail plans to tour on and off for a year or so. As for plans for touring in Canada, they'd love to, but the last time they crossed the border, they were detained for 16 hours and were slapped with a hefty tax fine. And, they can't imagine the stir that 5 heavily tattooed men in a busted old van packed with tons of electronic equipment would cause trying to cross the Canadian border after the security crack-downs of September 11. If you do catch Avail live, tell Tim that you know all about Sherman. He'll be so happy that you'll probably make a friend for life.

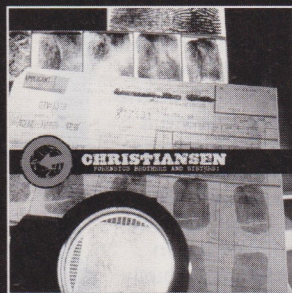


# Avail

PLAYIN' B-BALL IN YOUR FLIP-FLOPS BY Jackie Vendetti



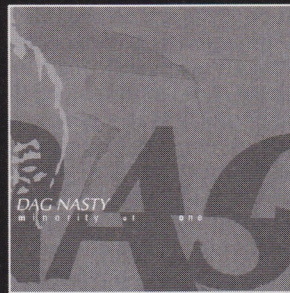
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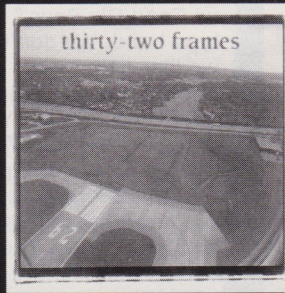
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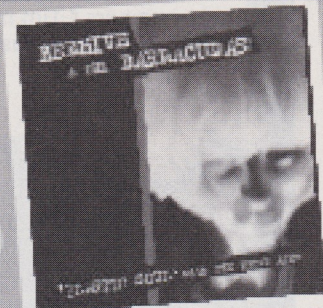


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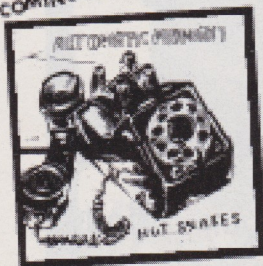


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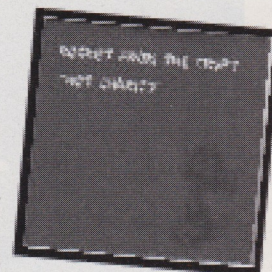
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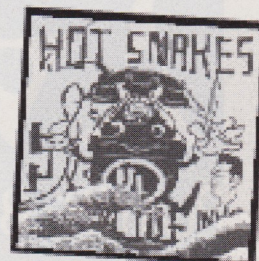
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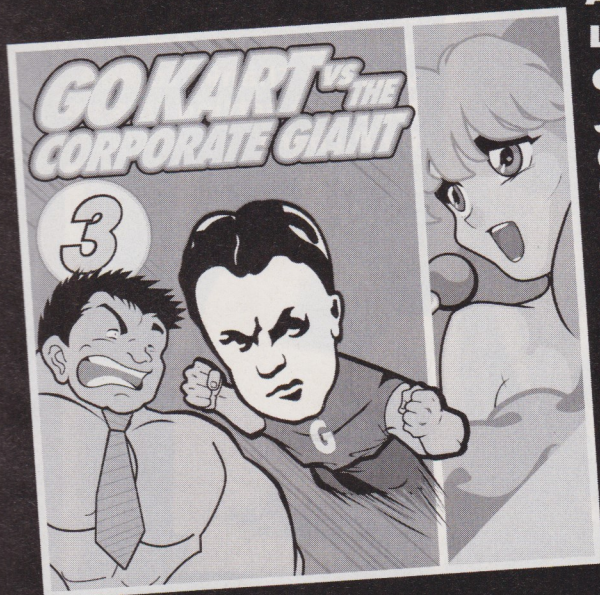


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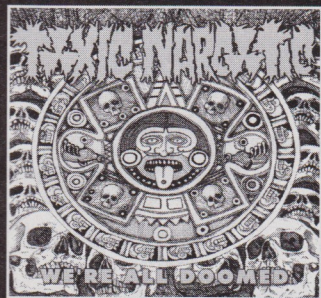
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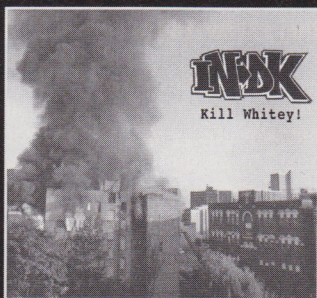
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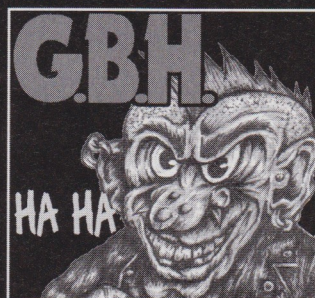
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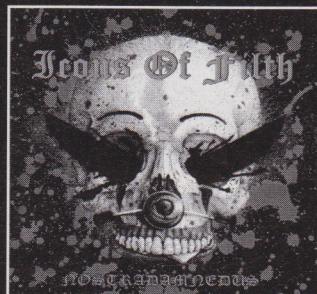


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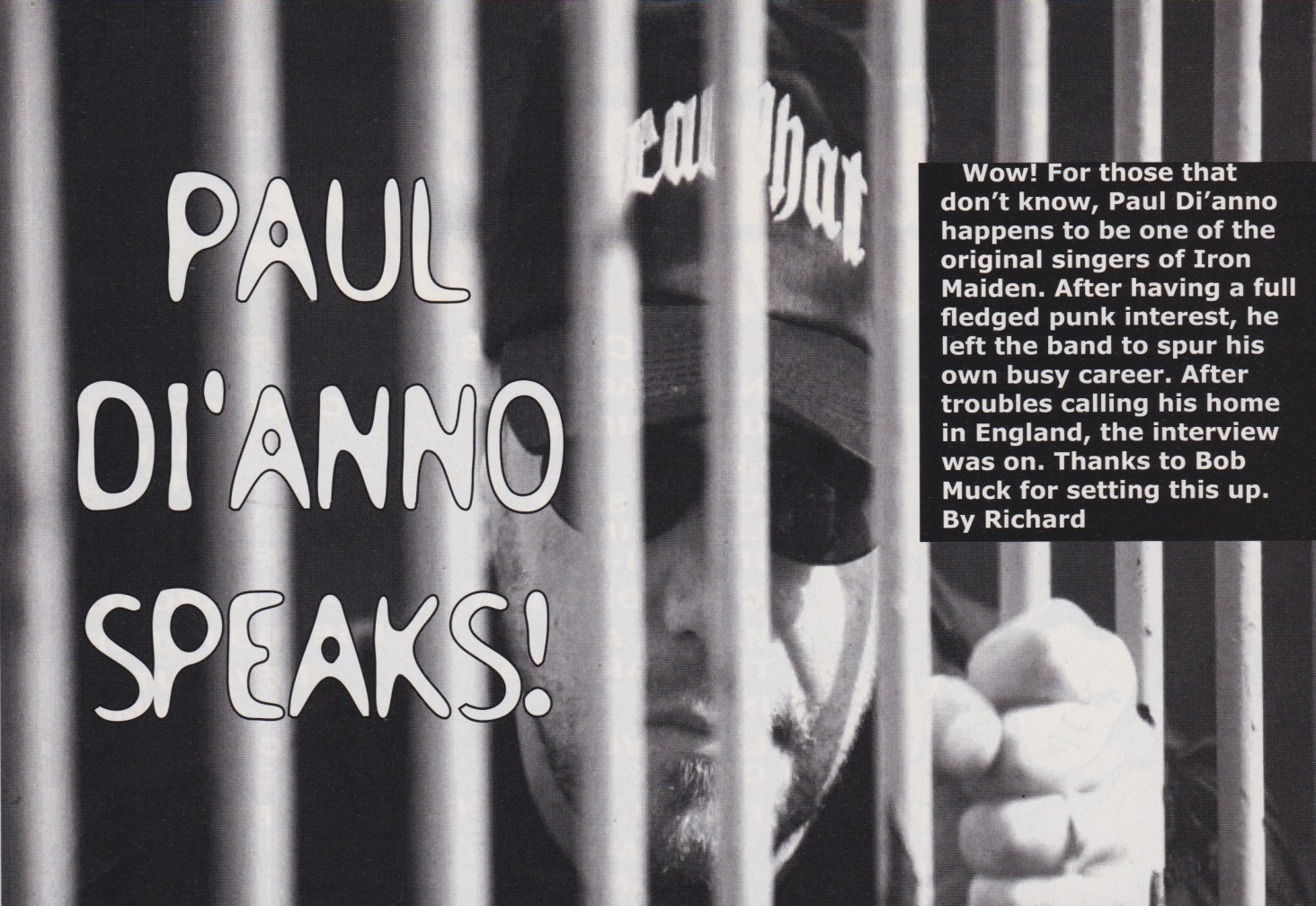
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# PAUL DI'ANNO SPEAKS!

**Wow! For those that don't know, Paul Di'anno happens to be one of the original singers of Iron Maiden. After having a full fledged punk interest, he left the band to spur his own busy career. After troubles calling his home in England, the interview was on. Thanks to Bob Muck for setting this up. By Richard**

## **I UNDERSTAND YOU ARE A POLITICAL ACTIVIST IN BRAZIL.**

Not really. I have been peed off with the some of the stuff that goes on over there especially up in the Amazon. I don't mind little things being known a little bit.

## **YOUR OLDEST SON NOW IS NINETEEN.**

He is great. He just started playing and getting his stuff together. He has been on stage with me in Belgium. He is kicking some ass. He is good.

## **WHAT DOES HE PLAY?**

He is getting a new band together now. He is gonna to do some hardcore punk stuff. Just like his daddy.

## **WHAT IS YOUR KIDS' TAKE ON HAVING A LEGENDARY DAD AS A SINGER?**

They just know when I am home. It's like being schizophrenic isn't it? When I am home with my kids, I am a totally different person. When I am on stage, I am a lunatic. That is the way it goes don't it. They don't think of me like that. They just think of me as their dad.

## **WHAT IS YOUR VIEW ON MR. OSBOURNE AND HIS FAMILY?**

How much does that bloke want? How much money does he really need? He has more than he can spend in his lifetime. He is doing it for his kids, that's fine but I'd hate someone coming in and spying on my family. I would probably punch their lights out. I don't like it.

## **EVERYONE SAY IT IS JUST FOR LAUGHS.**

I don't think it is for laughs. It is for money. Fair play to

them. If the money is going to his children that it is leaving a lot of money for them than fine. I don't like people checking into family life. He is mad enough as it is.

## **WHAT PROMPTED THE BOOK, 'THE BEAST' (BLAKE PUB)?**

People have been asking me for ages and ages. I asked what do they need to know all this for. I was quite flattered that somebody wanted to read that. It's not much about music to be quite honest. It has some other activities of what I was up to when I was "mad" to put it nicely. I finally got around to it but as I said, that was bad nothing spirits for me putting it down on paper with the guy helping me write it. I came away feeling I could be wrecked to be quite honest with you.

## **IS THERE ANYTHING NOT IN THE BOOK WE SHOULD KNOW ABOUT?**

I think everything is in there. My wife wasn't talking to me for a long time. This is my first wife. We are still best friends and all. Even she didn't know half the stuff that went on there. She said, "All blimey, I don't want to speak to you anymore. That is not the man I married" I didn't know what to say in the end. Well it was your all your first place since I went over the edge when I broke with you in the first place I told her.

## **FROM WHAT BOB MUCK (OF MUCK RECORDS (MUCKRECORDS.COM) WHO DI'ANNO IS SIGNED TO) TOLD ME, HE SAID YOU PUT SOME STUFF IN THERE ABOUT BEING STUCK AT THE US BORDER.**

I tried to put as much as I could remember. A lot of a few years ago I was in a cocaine head full state at the time, to be honest with you.



# "I am getting really fed up with heavy metal right now."

## **HE ALSO SAID THAT YOU RAN INTO SOMEBODY FROM THE MAIDEN CAMP AND SAID THEY HAD A CHECK FOR YOU.**

Yeah that was what happened. I had not seen them for ages and I got some money off him. Yeah that was quite nice. I was waiting to get paid for quite a few years.

## **IT WAS QUITE GOOD THEY WERE ABLE TO DO THAT FOR YOU INSTEAD OF STIFFING YOU.**

Well yeah, they owed to me anyway. That is one thing but if it wasn't for that, I would be dead and buried before I even got the check. I was making enough money from my own bands and that. It is nice to do it on your own anyhow. That is the best way, be independent.

## **BE IT DIY (DO IT YOURSELF).**

That is the only way. I don't work within the machine. I don't know what else there is to piss people off.

## **I KNOW YOU'RE A BIG PUNK.**

Uh yeah. With the Pistols, I am about to see them soon. They are playing in London.

## **WHAT IS YOUR VIEW ON HOW JOHNNY LYDON PUTTING IN NEW BANDS (I.E. DROPKICK MURPHYS, LIBERTINES) FOR THE SHOW?**

I think that is a good idea. I play in a punk band with the Killers. We try and encourage it especially where I live in Yorkshire. We got some fantastic bands that are brilliant.

## **LIKE WHO?**

There is quite a bit going on down here right now. It is really good. There a lot of young punk skate kids in Salisbury. It is a fairly small city. There is a good little undercurrent going on right now. If a band starts up around here, 9 out of 10 it will be a punk or a ska band or a metal band. It is absolutely brilliant to me. I am getting really fed up with heavy metal right now.

## **I HAVE BEEN READING IN BIGGER METAL MAGAZINES HOW THESE NEWER METAL BANDS ARE BACKBITING EACH OTHER.**

I don't know what to make of it. I don't know what to say. It is put into the studio really. They might have a great tune or great riff but tear it apart by putting hip hop in there or something. I have never been let's be this way because we will be trendy and people will buy our records. That is what it is to me. If I listened to Linkin Park, it would be a good album but they are the heavy metal boy band. There is not one swear word on the record.

## **YOU CAN THANK THE CORPORATIONS FOR THAT ONE.**

Yeah absolutely. I would rather listen to Linkin Park and listen to Westlife.

## **IF YOU HAD CONTROL OVER MAIDEN, WOULD YOU HAVE LOVED THEM GO IN THE DIRECTION OF PUNK?**

I would love to, but that is what I came to when I joined. I was playing in punk bands before. As you can imagine, it is a little different as it is their band, I was dearly hanging for dear life. I wouldn't grow my hair or nothing. I was getting really fed up with it but then again, it wasn't my band, it was Steve Harris' band. Obviously, it was tow the line or having arguments with them, which I did. In the end, I just walked out on it anyway.

## **GOING BACK TO WHAT WE TALKED ABOUT, WHAT ARE YOU FED UP WITH TODAY'S METAL SCENE?**

I don't see any good bands coming through. I suppose it's old stuff now but what I listen to is Sepultura, Pantera, and I am into System of a Down. I like that sort of stuff. Most of the stuff I play is like Ramones, Kennedys, Pistols, Clash, Damned. We are lucky enough to be supporting the Damned in September at our local city hall in Salisbury. We have supported as the Inbreds. We are looking forward to that. That would be quite a good time.

## **DO YOU THINK PUNK IS ON THE WAY BACK WITH THIS 25 ANNIVERSARY BIT?**

We only play punk as we grew up listening to it. We are still not the Offspring or Blink 182. It has its place but that isn't what I call punk.

## **HOW DO YOU DIVIDE YOUR TIME UP IN BRAZIL AND ENGLAND? WHERE YOU MORE BASED OUT OF?**

It used to be Brazil but I am trying to get my boys signed up and all that stuff. We have been concentrating on writers for the new Killers album. Plus my guitarist and solo bands are based out of London. I have been pretty well much here since January. It's been quite a while but I need to get back to Brazil very shortly but I don't know when I have the time to it. My head is exploding here and trying to write for the solo record. I have 8 songs done now plus I am trying to write some new Killers material.

## **THAT IS YOUR TRUE HOME AS YOU SAY.**

Oh yeah in a hotel room. I don't give a crap on the walls with the decoration

## **ANYTHING MISSED?**

Not really but I would like to get the punk album out really soon. I would like to come over and play with the Inbreds or the Killers. It would be excellent. I am still not allowed in America at the moment. I am a menace to society over there at the moment.

## **ARE YOU WORKING ON THAT RIGHT NOW?**

It is going to take a while. Actually it will be 10 years next year. It was a deportation that makes no difference. How can they say that when they got that president?



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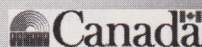
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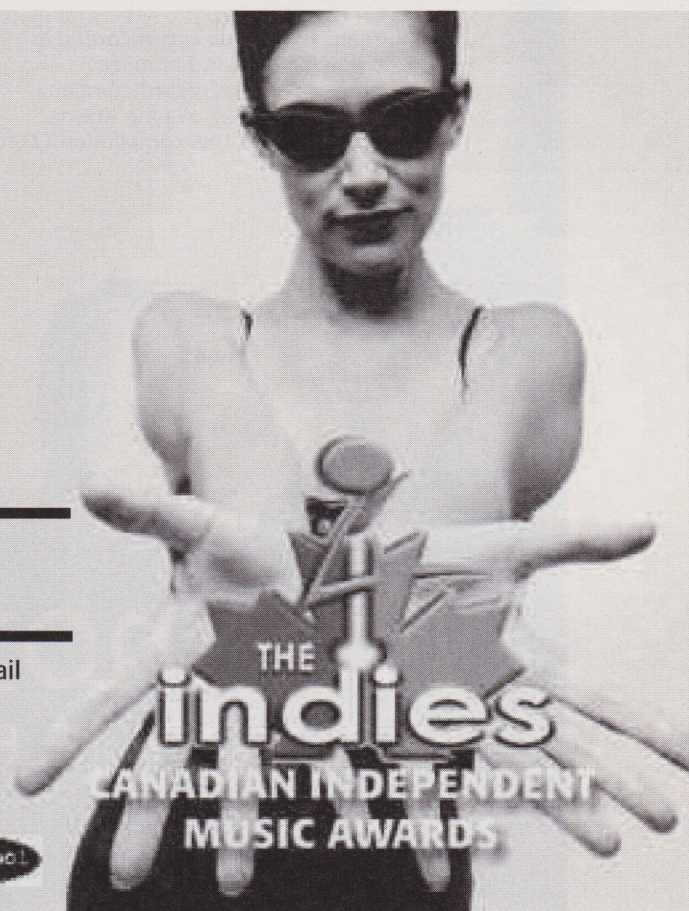
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Everytime Mudhoney comes through Minneapolis they always leave a stamp of drunken fun in my mind. My good friend Louie and I met Mr. Arm when he came through with his other band Bloodloss back in 1995 since then we've kept up to obnoxious conversations with Mr. Arm when he comes in town. This time around I thought we might as well try it on the telephone. Thanks to Steve at SubPop, Aaron Lewis, and Yopparai Bill for their help with this interview.

**BEERBUG: STEVE FROM SUBPOP SENT A PROMO OF THE NEW ALBUM AND FROM LISTENING TO IT, IT SOUNDS LIKE YOU GUYS WERE THROWING SOME NEW STUFF IN THERE. I WAS WONDERING WHAT HAD INFLUENCED YOU GUYS OR WHAT HAD YOU BEEN LISTENING TO PRIOR TO MAKING THE ALBUM?**

Mark: All kinds of stuff, I don't know, we always listen to all kinds of stuff so it wasn't like you could point to anything. You know like this is what we were trying to do necessarily, things just sort of came up as they came up. If that makes any sense, we all listen to a wide variety of music. Nothing that you'd really find on the radio charts of today.

**BEERBUG: I REMEMBER READING IN A JACK ENDINO NEWSLETTER ABOUT STRAIGHT LIFE AND INSIDE JOB. WEREN'T THEY RELEASED SOMEWHERE ELSE BEFORE?**

Mark: Yeah, Inside Job was recorded in 2000. It was for this kind of failed internet music website/record company called Musicblitz.com... Wayne Kramer was putting together this compilation CD for

them called Beyond Cyber Punk. He came up to record it and he played bass on that particular track. He came up to produce it and Jack Endino recorded it... Straight Life, there's an older version of that song that was recorded at the same time but since then we've totally changed the chorus and pretty much the verse riff is the same but everything else is different.

**BEERBUG: THE ORIGINAL ONE, DID THAT GO TO THE GEARHEAD MAGAZINE?**

Mark: No, no. If you bought the CyberPunk CD somehow in the CD, I don't know how you're supposed to figure this out but, there's a way if you put it in you're computer it gives you an access to more songs to download or whatever for free and that was available that way.

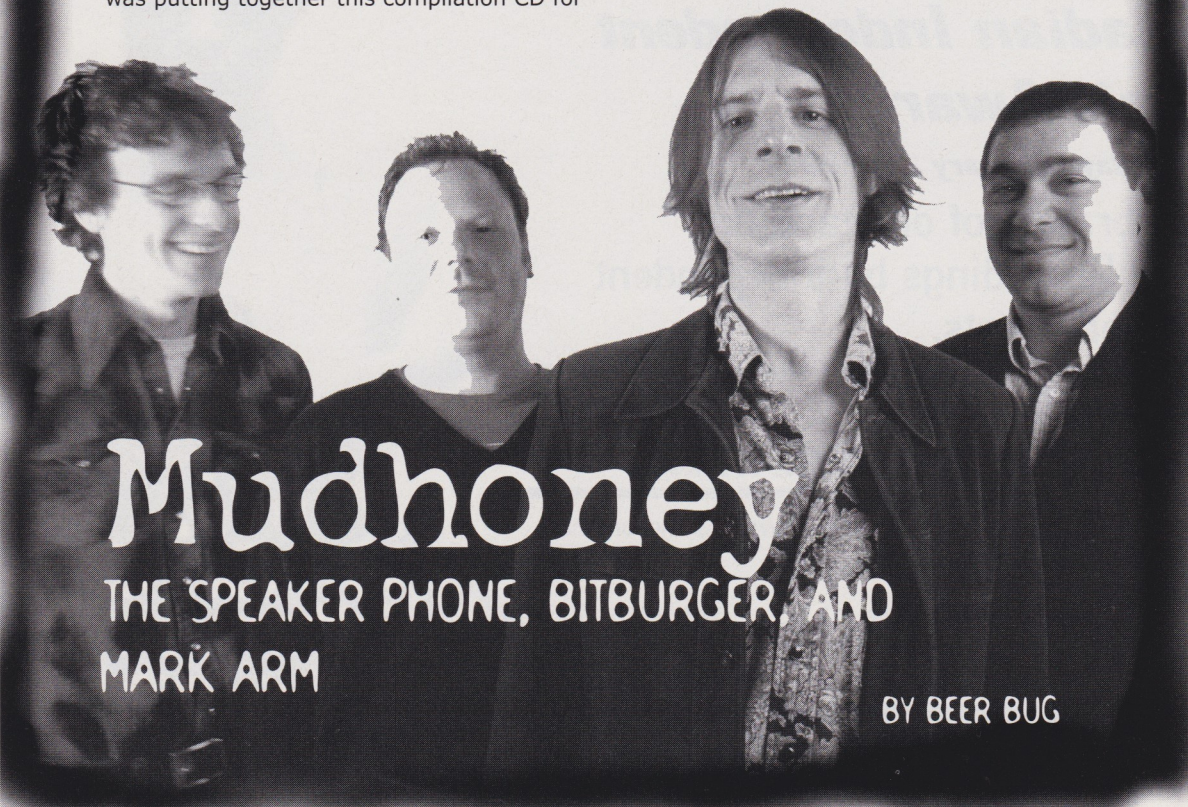
**BEERBUG: OK, I SEE.**

Mark: The internet is way too complicated. (laughter)

**BEERBUG: YEAH, MOST INTERNET SITES KIND OF ARE. SO WAYNE KRAMER ASKED YOU GUYS TO DO THAT, AND HE WAS GOING TO PRODUCE IT, THEN HE ENDED UP PLAYING BASS ON IT IS THAT WHAT YOU'RE SAYING?**

Mark: Yeah, pretty wild, huh?

**BEERBUG: I WAS WONDERING ABOUT THAT. THE LITTLE PROMO KIT THAT STEVE AT SUBPOP HAD SENT TO ME MENTIONED THAT IN THERE AND I WAS CURIOUS ABOUT THAT AND HOW YOU GUYS HOOKED UP WITH HIM.**

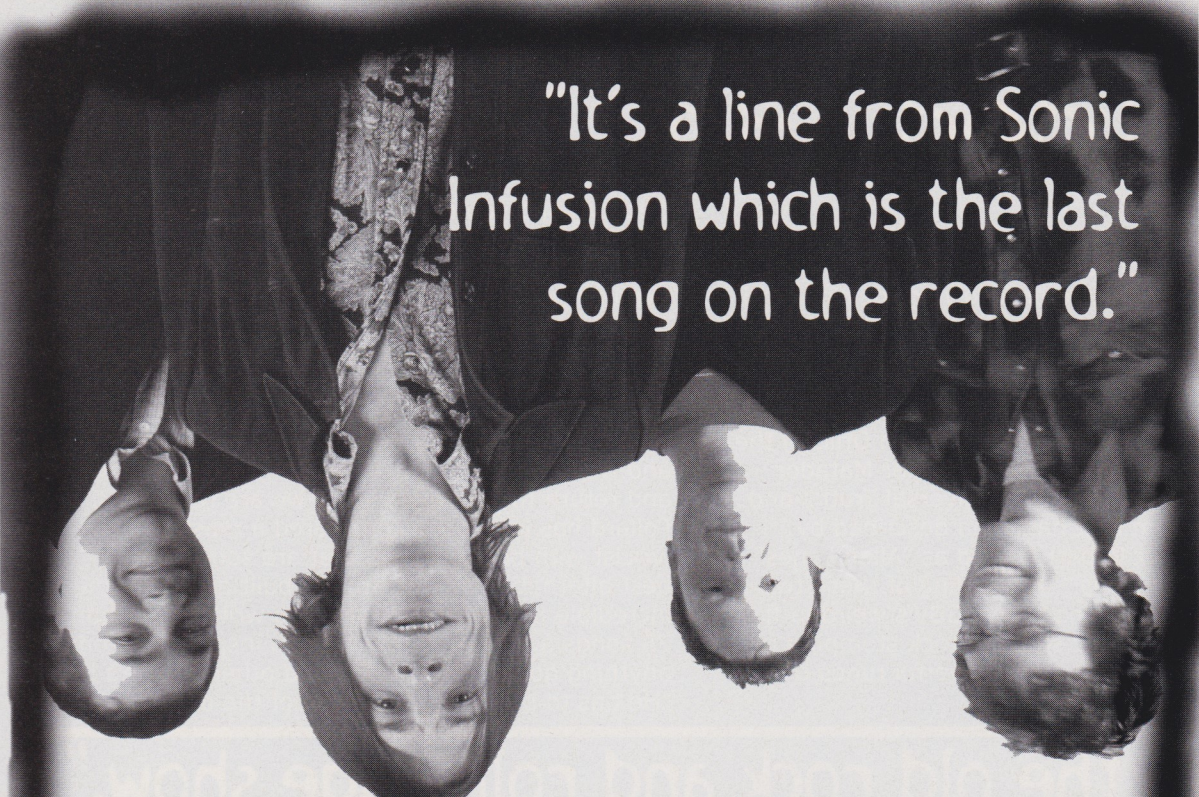


# Mudhoney

THE SPEAKER PHONE, BITBURGER, AND  
MARK ARM

BY BEER BUG





"It's a line from Sonic Infusion which is the last song on the record."

Mark: I think the deal was this guy who worked at Musicblitz used to live up in Seattle, he called us and hooked us up with Wayne. The reason he played on the record, I mean, originally Steve was just going to play bass on that track in the studio when we recorded it but Wayne came up the night before and watched us practice the night before we went in to record it. He noticed there was a bass sitting there and asked if he could play it. We were like, "Oh Yeah!" (laughter)

**BEERBUG: YOU WERE ALSO INVOLVED IN SOME STOOGES COVER THAT DIDN'T GET RELEASED OR SOMETHING.**

Mark: There was a band called the Wild Rats, it was wild with a Y and rats had like three T's or something (Wyld Ratttz). That was done for the movie Velvet Goldmine. Do you remember that movie?

**BEERBUG: YUP.**

Mark: It came out a couple of years ago and it was Thurston Moore and Steve Shelley of Sonic Youth and Mike Watt playing bass and Ron Asheton playing guitar. I got a call from Thurston to come out and basically what happened was I wrote words to two new Ron Asheton songs. And the rest of the time we just blasted Stooges covers. One of which TV Eye, they used for the movie but that's not me singing in the movie. That's "what's his face", the character, the actor guy, so please, please, don't blame me for that. (laughter) And they did some other recordings when I wasn't around, Mudhoney was on tour, this must've been around '98. It's been quite a while now and it's never seen the light of day and I'm not sure why. I mean there's plenty of stuff and there's no reason for the Stooges covers to

be released. But like Ron's original stuff was really cool and I heard some other stuff they did afterwards when I wasn't involved and it's pretty cool so I'm not sure why it never came out.

**BEERBUG: SO THE SONG YOU DID WITH RON ASHETON NEVER GOT RELEASED THEN?**

Mark: No, in the movie there, I can't remember the name of that guy, the actor, he's in Train Spotting and Star Wars.

**BEERBUG: SO HOW ABOUT THE ALBUM TITLE? (SINCE WE'VE BECOME TRANSLUCENT).**

Mark: It's a line from Sonic Infusion which is the last song on the record.

**BEERBUG: I NOTICED THERE'S SOME WEBSITE THAT'S PUT OUT AS THE "UN-OFFICIAL" MUDHONEY WEBSITE BUT IN THE MESSAGE BOARD, YOU AND STEVE ARE ALWAYS SENDING COMMENTS...DO YOU GUYS PUT THAT OUT?**

Mark: The Italian one?

**BEERBUG: IS IT AN ITALIAN ONE? IT HAS A LOT OF INFORMATION AND TALKS ABOUT ALL THE DIFFERENT BANDS YOU GUYS HAVE BEEN IN.**

Mark: Right, right. That's put together by a guy in Italy named Giordano.

**BEERBUG: I THINK THAT'S IT.**

Mark: Every once in a while he'll ask us what's up. We'll e-mail him back and he'll put that up.



# WILL THEIR VOICE BE HEARD? Guided By Voices

They may be America's best unknown rock band, yet given the choice of sucking up to the establishment and gaining prominence or following their musical pride and venturing back to the indie world, Guided By Voices chose the road less traveled and stayed true to themselves with their newest release. After recording two albums for TVT Records ("Do the Collapse" and last year's "Isolation Drills,") the Dayton-band returned to their familiar Matador records this year to release "Universal Truths and Cycles," an album that has been described by singer/songwriter Robert Pollard as "Alien Lanes" meets "Isolation Drills." A blending of these two critically praised albums allows GBV's weird lo-fi noodling and anthemic stadium rock stomping to blend into some of the most powerful tunes they have ever released.

freedom and you can't ask for much more than that."

Matador was fine with the album as is and even allowed Pollard the freedom to design the album cover as he had done in the past. "Bob was definitely looking forward to getting his artwork on the covers again, as was the standard before TVT," Gillard says. "We knew they wouldn't say no musically to anything Bob wanted to put on there and we're happy to get away from the mainstream and return to where we know we are respected." Pollard has long been considered a masterful lyricist with poetic verses that are some of the best alternative stories around built around some incredible melodies. He claims to write more than 75 songs a year and he draws on inspiration from anything going on in his life and other people's lives. "He has to be hands down one of the most prolific

"I like the old rock and roll stage show."

We recorded the album ourselves with the hopes that TVT would just take it and put it out, but they wanted too much control and we wanted to do it ourselves, so we just forged ahead," says lead guitarist Doug Gillard. "They gave us a low ball offer and we knew we could get better so we looked around and found out that Matador was interested again. They give us total creative and artistic

song writers ever with the greatest percentage of songs that are great," Gillard says. "I don't think anyone can keep up with how fast he writes but usually Bob will send me a demo cassette and I'll put it on my four track and layer some guitar ideas and help collaborate that way."

It took a long time for Pollard to be able to get his message out to as many people who hear





his songs in GBV. In fact, the 45-year-old singer paid his dues like any rock star. He was in and out of bands for over 20 years. As he tried to make his mark on the music world, he supported his family as a grammar school teacher. But when bands such as Nirvana and Pearl Jam opened the door for bands like GBV to enter the mainstream, Matador records came calling.

The outside world started paying attention after 1992's "Propeller" got distribution outside of Dayton, and GBV quickly became a leader in the underground lo-fi rock movement that also included Pavement and Archers of Loaf. Pollard also became known as the most prolific writer of his generation, putting out albums with at least 20 songs each plus several EPs every year.

Gillard first joined the band in 1996 when Pollard decided that the style of GBV needed to be changed and he replaced the entire lineup. "I was with Cobra Verde then and we were opening for GBV and he asked me to join to help define the band's new, somewhat heavier sound," the guitarist says. "When I heard 'Propeller' and I saw how they were live, I knew this was a band I wanted to be in. The songs were great and it was real rock and roll and it was catchy. The pop element is real important to me but they rocked in the traditional way and I liked the marriage of those two things. I like the old rock and roll stage show."

Gillard's heavy yet nimble playing has become an integral part of GBV's new identity. Once

known more as a quirky basement project for Pollard, GBV has evolved into the hardest-working band in rock, bringing its phenomenal three hour live show to bars across America over 200 nights a year.

"We do the entire new album every night and sometimes we will come out and do the whole thing in order from start to finish before we get into the older songs," Gillard says. "We also do some impromptu covers, but they have to be ones we never did before and we won't do them again. In Tucson we did 'Hard Day's Night' and that was the one exception that we played other times because it was fun."

Does the band lose momentum with such long sets so many nights in a row? "The worst part is that by the end of the first long set you have to piss really bad," he laughs. "By the middle of the set we all get really pumped up and energized though. It's a combination of the beer and the adrenaline...you just get into it."

Known for their heavy drinking on stage, the band does have a reputation of living the "rock and roll" lifestyle. Are those rumors exaggerated? "Sometimes it's wilder and crazier than people even think," Gillard says. "But sometimes we just pack up from a show and go home and crash. It's a wild life but it varies from individual to individual in the band."

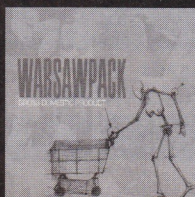
BY KEITH LORIA

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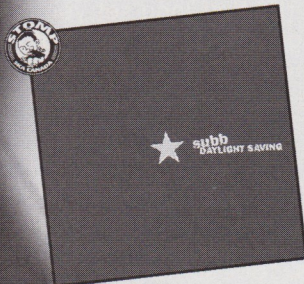
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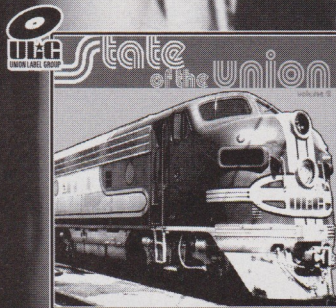
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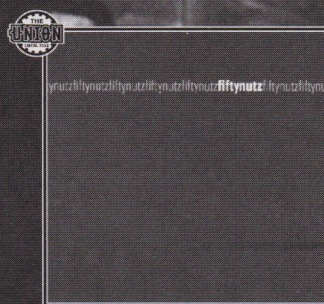
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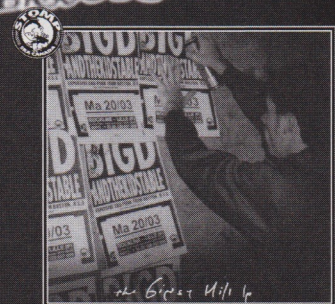
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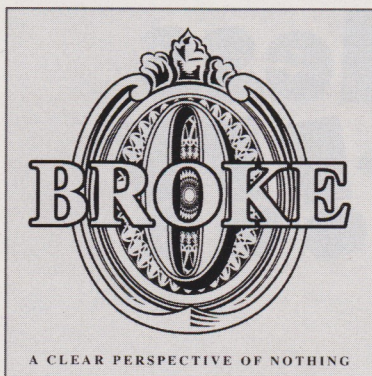
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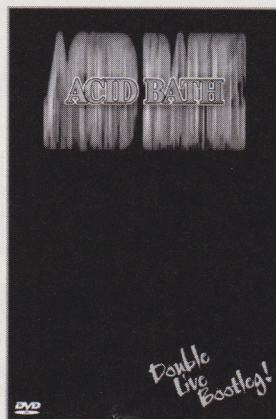
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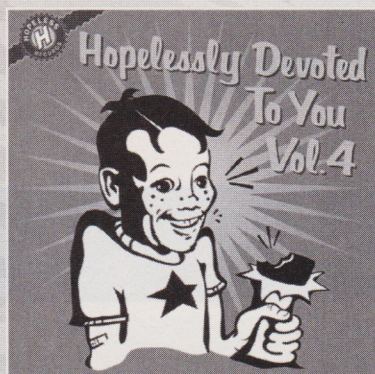
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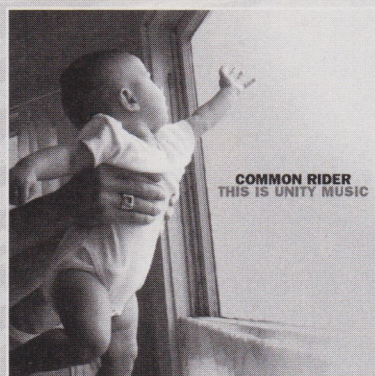
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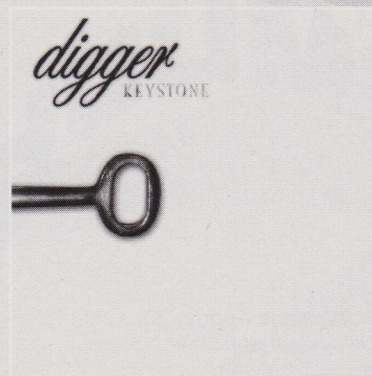
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# VINYL VIEWS

## IMPORTANT NOTE:

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## PICK OF CAUSTIC TRUTHS #86:

### LICKGOLDENSKY !!!!!

ENJOY TERROR  
HAWTHORNE ST

Here are 17 blissed out minutes of sludgy, heavy metal hardcore for fans of Isis. The singer's voice is unnerving like St. James Infirmary or Dead and Gone... distorted snarls backed by some drawn out screams from the backup. The last track, "Milk Lover" stands out as very Melvins like with slow and deliberate, drawn out drumming with heavy distortion. The title track feels more like a precisely calculated train wreck. The lyrics are beyond strange, one song apparently about rape, but with the lyrics "snuggling during Space Ghost is impossible". Lickgoldensky record so well that I can only imagine what maddening chaos they must bring to the live show. JAMES SQUEAKY

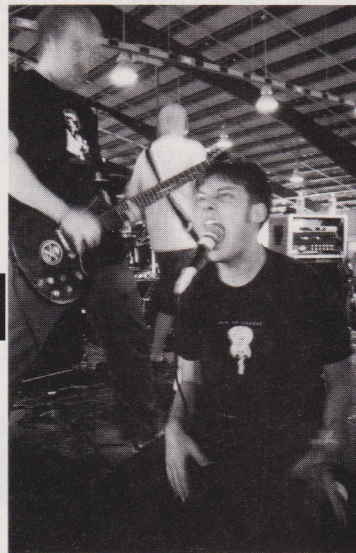


PHOTO: JOHN CHANG

### 17 STITCHES THE ANTISOCIAL EP DISLOCATE !!!!

These boys from England know their punk rock, the vocals are so cockney, and some words are hard to decipher. The words don't go far out of the box of punk sticking with gripes about the government to anti social behavior. Track 7 is Police Oppression originally done by The Angelic Upstarts. 17 Stitches do it justice for being punks, it was never sung before with such a bad attitude! Scooter Malt

### 4 SQUARES STEVE'S HAMPER QUINCY SHANKS !!!!

This will teach me for going in to a CD with a preconceived notion. I thought by the band name and pics inside this would be a thick street punk CD. And in a way it is, but "Steve's Hamper" is much more. As the CD played on, I found myself stomping around with my Walkman on in tow. The 4-Squares really got my blood pumping with their metallic and hard as nails approach to punk rock. Cool sing-a-longs and stomping parts are all over the release without the band treading into hardcore. "Steve's Hamper" is a straightforward strong street punk record. Very cool. Brad Mitchell

### 5IVE TORTUGA !!!!

This two-piece dooming band might as well be called "Deep Duo Sodomy" as the songs penetrate deeper than any Christ-shaped dildo could ever reach. You will want to lube up well before putting this in the player as it will make the rumbling bowel-extracting bass lines less painful when you fill your diaper. Not so much based on speed as just sheer wall of power, these mothers know how to rock until their

cocks fall off. JAMES SQUEAKY

### A GLOBAL THREAT HERE WE ARE PUNKCORE !!!!

This band has been around for a bit and plays true punk rock. Not emo, hardcore, or pop...PUNK ROCK. This CD takes me back to the days of when The Exploited and G.B.H. were the top bands of the day. Vocals are in between yelling and screaming with non-harmonious backing vocals that are very monotone. If you consider Lagwagon punk, don't buy this. Scooter Malt

### ACE TROUBLESHOOTER THE MADNESS OF THE CROWDS TOOTH AND NAIL !!!

Pretty decent pop punk. Nothing very new or especially interesting going on, but the musicianship is tight and the songs are nice and catchy. STEVE SERVOS

### ADICTS SOUND OF MUSIC CAPTAIN OI !!!!

The music has some rough guitar riffs but somehow it comes off very catchy. Almost every song on the album is built up on sing-a-long choruses and punk rock-n-roll guitar solos. This reissue has a cool cover of them doing the Ramones - I Wanna Be Sedated with the ending almost having a Beach Boys vibe. Beer Bug

### AMOEBA/RAFT BOY BAD FUGGUM FROM THE MYSTERIUM SMOG VIEL !!

Hmmm....a weird mix of B-52's, surf rock and a complete inability to actually play the instruments they're holding.



# VINYL VIEWS

That's about all I get from this album that was apparently recorded over half a decade ago. If it wasn't that cool to release then, why drag it out of the grave now people? Keith Carman

## AMPLINE THE CHOIR TIBERIUS !!!!

With the opening groove of "Losing Things to Find Them Later," ripping you a new one, it quickly seems as if Ampline can do no wrong. The complete absence of vocals is enticing and almost strange, seeing as their upbeat pop/punk/rock sound would fare so well with it. Then the vibe changes. Realizing this is one of the most intense instrumental bands to hit since Huevos Rancheros (no associations otherwise though) it becomes clear that this is like the rocker's version of Tortoise: heavy without having to say a thing. Wow. Keith Carman

## ARMY OF PONCH ...SO MANY YOU COULD NEVER WIN NO IDEA !!!

More of that intellectual hardcore that people like Roger Miret will never understand, Army Of Ponch mix the

experimental aspects of early Snapcase with some emotion a la Moneen. Then they add the heaviness of say, Straightfaced. Remember them? Ya, they were like, the first newer "hardcore" band Epitaph signed, but now you can't find 'em anywhere. That sucks. But you can find Army Of Ponch on No Idea....so at least they know what's going on. Keith Carman

## AS I LAY DYING/AMERICAN TRAGEDY PLUTO !!!

I feel dirtier just having had this in my CD player. If you like your metal grindy, your drums with 2 kick pedals and your vocals incoherent then this split will be right up your alley. Fast, furious and full of anger. STEVE SERVOS

## BLACK WIDOWS BLACK WIDOWS STOPS A BEATING HEART INITIAL !!!

This band from Louisville play some really energetic punk, vocals are angry and relentless. This band grasps you by the throat and forces their brand of political hardcore on you. The music has an influence of a lot of the bands that have been on Dischord Records like early Fugazi. There are 7 songs total on this release, all very

straightforward. Scooter Malt

## BOSS MARTIANS MAKING THE ROUNDS MUSICK !!!!

Way-out garage punkers blast off on a one way trip to Planet Rock, pulverizing everything weak and sissified in their path. Loaded with stormtrooping beats and jackhammer guitar work, this c.d. is reminiscent of local boys The Deadly Snakes, only minus the nerd factor. Go-go get this now! JACK LINK

## BOTTLES AND SKULLS AMPED THE FK UP SICKROOM !!!!

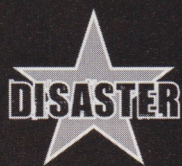
Wow. This sounds like they're from Baastan. XClaim! Worship galore. I could swear I heard this on some old comp. Hmm... SSD with thicker guitars and less creamy vocals. Or maybe an all-around beefier Minor Threat. Or... screw it, this is good. Dustin Neuman

## BOULDER REAPED IN HALF TEE PEE !!!!

I lucked out this issue. Big time. Not only did I get assigned the mighty Hellride CD, but also then I get this

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# VINYL VIEWS

asskicker! Boulder smokes! We need more Boulders. This Clevo band combines the dirty sounds of punk rock and roll with sleaze rock from the 70's! Imagine if Kiss were fronted by Iggy or Johnny Thunder, or even Stiv Bators. Damn, this rules! You'd probably catch everyone from Motorhead, to Guns 'n Roses, to Electric Frankenstein fans groovin' on this. If they were smart, they would be anyway. Brad Mitchell

## BRIGHT CALM BLUE ASYMMETRY SET DIVOT !!!!

This kind of tormented, aggressive emo is kinda cool. It's not outright enough to be hardcore, but it's got the anger. Furthermore, it's got enough sense to not just whip out everything all the time. Instead, they take moments to hold back and let the music melt your brain into some sense of false lull. Then they belt back into the Refused-influence and make you realize that you're still in the same crappy place as always. Keith Carman

## BUSINESS SATURDAYS HEROES CAPTAIN OI !!!!

This LP has been released on CD

before. This incantation presents the disc in a digi pak with full color printing and a pull out poster insert with graphics printed on both sides. Now that is all great eye candy but, the real treat is the music. Back in 85, when this was originally released, The Business had already mastered the wonderful sound of Oi! Great guitar licks, the drums and bass fall in line precisely, and CDs of street anthems are preached from the bands singer, Micky. The backing vocals are actually harmonious, and not your typical tough guy yelps, like so many Oi! bands of today find themselves doing. There are a total of 16 songs with the last 5 being bonus tracks. An essential release from an essential band. Oi! Oi! Scooter Malt

## CABLE NORTHERN FAILURES HYDRA HEAD RECORDS !!!!

Every track is just sublime! It's stoner rock at its finest... experimenting with Black Sabbath, dirty punk, LSD recreations and Freud's heroine addiction. This is the kind of album that you play when you want to remember how you felt when you took your first bung hit and got stupid drunk

on cheap stolen liquor cabinet alcohol. Thank you! Leonardo Calcagno

## CELEBRITY S/T ONE DAY SAVIOUR !!

Well, if you were scared that the plethora of math rock bands had melted down into virtually nothing and that the scene was in desperate danger of dying, have no fear. Celebrity are taking it and bludgeoning it with radio-friendliness that is so complacent and aiming to please, it's disgusting. To give 'em credit, the album sounds flawless. Too bad the music is terribly flawed. This would fare best with 13 year olds looking for another three boys to pin on their walls. Keith Carman

## CELLS WE CAN REPLACE YOU ORANGE !!

Call it snot-pop. This Chicago trio puts together aggressive punk-flavored guitars, solid vocal harmonies, and some truly addictive hooks. Frontman Cory Hance's voice has that classic punk whine, a dead ringer for that 15-year old playing the basement party down the street. There's not a lot of variation in these songs and you get to

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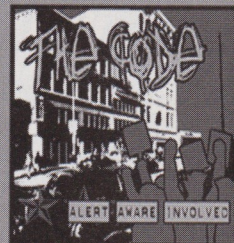
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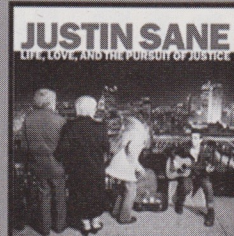
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# VINYL VIEWS

the point around track six where you wonder if maybe you had the first five songs on repeat. Scott Finnell

## CHAMPION COUNT OUR NUMBERS BRIDGE 9 !!!!

Yeah! Here's a throwback to the days of aggressive no frills hardcore! Total windmill, kickbox, and pile on madness done by kids with X'd out hands! Sweet! The wonderfully powerful production showcases this up-tempo clean hardcore with a hint of melody and a nice metallic guitar sound. Six song EP on CD, four on 7" vinyl. Great stuff. Brad Mitchell

## CHILDREN OF FALL IGNITION FOR POOR HEARTS SCENE POLICE !!!!

This full length is emotionally charged hardcore and very intense. This band from Sweden presents a powerful sound with bashing symbols and gritty guitars. The lyrics are about life, society, and hit the political button more that once. This band sounds like they would thrash it up live. Just flat out heavy hooks that turn into almost death metal like attacks of speed. Great CD. Scooter Malt

## CHERRY VALENCE RIFFIN' ESTRUS RECORDS !!!!

These road warriors from Raleigh, North Carolina pack a wallop live, and this, their second full-length attempts to capture some of that real double-drummer, triple vocals wham-bam. Produced by Northwest vet Tim Green, it does retain more vitality and rock feel than most studio records, and the band's riff play on anything from AC/DC guitar workouts or bass and drum soul struts still shine bright. Ten cuts of rock n roll brilliance. Chris Toenes

## CHOKO THERE'S A STORY TO THIS MORAL SMALLMAN !!

Pretty up-tempo rhythms that play somewhat fast, the drums really sound good and come through nicely. The singer's voice is high-pitched and nasally, roughly sang backing vocals help the singer sound more in place. The guitar work is precise, covers the gamete of quick scales, and ear piercing riffs. Some of the songs that stood out were Every Word and Signing Off. A good release that will make post punk music lovers happy. Scooter Malt

## CHRISTIANSEN FORENSICS BROTHERS AND SISTERS! REVELATION !!!!

An excellent EP that reminds me of how much I miss At the Drive In. FERN HUNG

## CIRCLE JERKS WILD IN THE STREETS PORTERHOUSE !!!!

God what can I even say about this? I mean, this is classic. I prefer this to Group Sex personally. I mean, this should be Dustin Neuman

## CLASS ASSASSINS STATE OF EMERGENCY INSURGENCE !!!!

Some Toronto boys finally make good and bust into the world of Oi!/gutter punk. Taking their sound straight out of the British slums, these boys are rough, powerful and not something you want to tangle with in a dark alley. Strong production values make this album something that is actually enjoyable to listen to, as their rocksteady 4/4 beats have a way of becoming etched into your brain. A fine export we Canuck dirts can be proud of. Keith Carman

## Ten Foot Pole



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# VINYL VIEWS

## COALITION THE IGNITION SMORGASBORD !!!!

Some pretty intense moments fill this latest Coalition album. From the pain and torment of opener "Escape Defeat" to the chug and pound of...well, everything, this crunchy hardcore band have their finger solidly pressed on the pulse of the new hardcore scene. Steal enough from metal to be heavy and cool, but not enough to be noticed and thereby deemed a metal loser. Keith Carman

## THE CODE ALERT AWARE INVOLVED A-F RECORDS !!!!

Being on Anti-Flag's newfound label, one isn't hard-pressed to imagine what The Code might sound like. Raw, angry punk rawk. Of course, this time around they sound a lot more like Rancid, than early 80's gutter punk. But then again, Rancid are trying to sound like early 80's gutter punk. Anywhoo, ALERT AWARE INVOLVED is a powerful album that bounds out of the stereo with aggression you can't ignore and tunes

you can't get out of your head. That's good. Especially 'cause even the ska parts don't totally suck. Keith Carman

## COUNTRY TEASERS SCIENCE HAT ARTISTIC CUBE MORAL NOSEBLEDEMPIRE IN THE RED RECORDS !!!!

Combine the British working-class spitting rage of Mark E Smith and the Fall with some hayride country yokels hell-bent on ticking off the townies, and you've got the wonderful, frightening world of the Country Teasers. This is a collection of singles, unreleased, etc. that covers the entire map of their bizarre landscape, and makes me wish I was with 'em from the beginning, since they've had records out through the years on labels as disparate as Crypt, Fat Possum, and a Capitol records imprint that thought they were alt-country. Ouch. This is essential, and since it's on In The Red, it's a given that it's got real bite to it. Chris Toenes

## CYNICS 7" TURN ME LOOSE/YOU'VE NEVER HAD IT BETTER GET HIP !!!!

These legendary Pittsburgh garage rockers prove on this excellent new single that they have stopped looking back. These tunes are a preview of the new album recently completed at The Sweat Box Studio in Austin, TX, Tim Kerr producing and Mike Vasquez engineering. The 14 tracks were laid down in just three days and that frenetic energy comes across here, especially on the primitively psychedelic cover of the Electric Prunes tune on the B-side. The album, tentatively titled Living Is The Best Revenge, should be out in September 2002. Tom Tearaway

## DA SKYWALKERS SMALLTOWN SAVIOURS HOUSE HOLD NAME !!!!

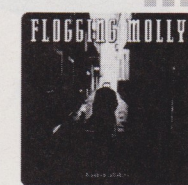
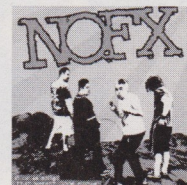
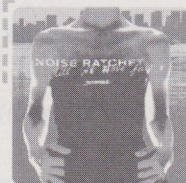
Brash, guttural and slightly garagy, Da Skywalkers have a Dropkick Murphys-meets-Hives kinda vibe that is pretty strange, but cool nonetheless. While that usually ends up coming across more like Oi! than they would like, it doesn't hinder them at all. Overall,

Punk, Emo, Hardcore, Indie, Oi, Ska

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# VINYL VIEWS

Smalltown Saviours is a pretty keen album that should see them attracting attention from some bigger boys. Punk Rawk that could go far. Keith Carman

## DAGNASTY MINORITY OF ONE REVELATION !!!!

Yes guy, yes! I didn't even know that Dag Nasty was still together. I would have never known them at all if it wasn't for my friends insisting on doing a cover of "Million Days" from "Four on the Floor". "Minority of One" picks up right where "Four on the Floor" left off, but Dag Nasty is back with a vengeance. Aggressive, melodic and doesn't conform to any kind of punk rock that's out there right now (ie: emo craze) FERN HUNG

## DAMN PERSONALS STANDING STILL IN THE USA BWR !!

This is the second release from these groovy rock and rollers - fans of The Strokes would get into this. This disc has a real feel of the late seventies with well thought out vocals and inspiring guitar work. The music sways back and forth in its tempo but, its always up. Very nice CD digi pak layout, including

a pull out insert. Scooter Malt

## DEAD MAN'S CHOIR OUT WITH THE TRASH KNOW !!!

Looking at their blatant use of Iron Crosses, Aces and every other tacky tattoo/rawk cliché, one instantly wants to hate the DMC. But after hearing their Turbonegro-ish primal rock, you have to give it to them...they have a crappy singer that whines forever, but they're still able to rock out over it all. When are people gonna realize that being a singer takes more than acting like an asshole and having a couple of quick lines for hecklers? Ah well, they're pretty cool overall...I suppose. Keith Carman

## DEAD SHERIFF ROCKAPOCALYPTICA DIONYSUS RECORDS !!!

If you take away the factors of this band's existence, and their overall place in hard rock music, it takes away almost all of their gusto. Let me explain. This Norwegian band plays rock in the vein of Seventies American party-all-night stalwarts like KISS, but if not for their European origin and perspective, they seem really ordinary.

## DENALI S/T JADE TREE !!!

The cover felt like a pop wannabe band. Damn, I was wrong. This band, it's a healthy mix of The Cardigans, Portishead, a cocktail of Prozac and Gainsborough French beatnik époque. Musical poetry in motion will grant you passage to a rich liar of smoothing moments. This album may feel and sound inoffensive but it's more dangerous that you may think. Leonardo Calcagno

## DIVISION WHO DIED | A WORKING TITLE SINISTER !!

Poppy punk with monotone and flat vocals. The music is upbeat and consistent, the drums rarely slow down. The lyrics are very understandable and are mostly about personal relationships. This CD has a bonus-enhanced section viewable on your computer. Scooter Malt

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# VINYL VIEWS

## DROPSONIC BELLE 54 50 OR FIGHT !!!!

Discount satori for all of you stereo potatoes who are torn between a love of the massive literal electric raunch of classic rock and the high-conceptual meanderings of indie rock. The best thing I can say about Belle is that it is nearly totally free of gimmicks—no bull, no ultra-specialized subgenre wanking - this is the most straight-up rock album released on an indie label since . . . well, damned if I know when. The worst thing I can say about it is the same thing. Matt Parks

## DUKES OF HAMBURG SOME FOLKS GEARHEAD !!!!

Looking like a cross between Nardwuar and the Gruesomes, the Dukes of Hamburg belt out bluesy 60's garage rock in the true retro sense. In other words, they sound like the Rolling Stones playing "Under My Thumb" or something along those lines...in a dingy basement club about 35 years ago, as opposed to taking most of their sound from combining that with major label money (Vines, we're looking in your

direction...). Mild, fun and kinda kitch. Keith Carman

## DUMPSTER JUNKIES PSYCHOPATHIC THOUGHTS RODENT POPSICLE !!!!

Wow, very heavy stuff here! We have punk that is raped by metal. The tunes are very fast that include all the basics...3 chord guitar work, repetitious drum beats, and the vocals for the band are screamed (not sang) with the constant use of plenty of F bombs. These boys love death metal and it shows, they do a wonderful job of combining it with the energy of punk rock. After listening to this CD, I wanted to go and stab somebody or rob a mini-mart. Just kidding, that would be illegal. Scooter Malt

## ELECTRIC WIZARD LET'S PREY TMC !!!!

From their royal perch as kings of the stoner rock genre, England's venerable Electric Wizard follows up on Dopethrone (2000) with Let us Prey. Let us Prey sees the band as a malevolent lens, focusing the forces of chaos into a burning singularity on this the tightest and most purposeful

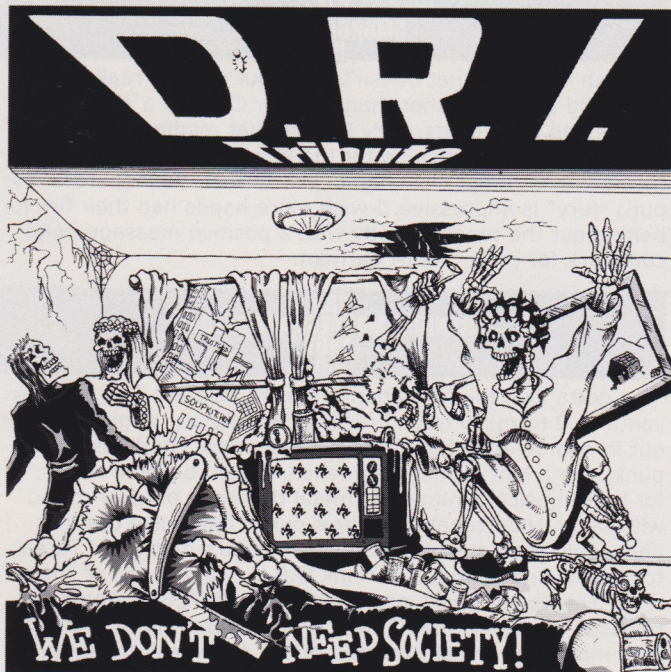
of their albums. Menacing with violence and exploding into the black light night, Let us Prey is the soundtrack to a diabolical bad trip of thunder-heavy guitars propelling mind-numbing doom rock. Tom Schulte

## EMSCHERKURVE77 DIE MACHT VOM NIEDERRHEIN KNOCK OUT !!!

These German soccer fans play melodic mid-tempo singalong stuff in their native tongue. If you couldn't hear the words, you'd think they were from the UK. Oi fans would enjoy these six tunes with their boozy flavour and catchy style. They cover the Pogues Dirty Old Town which may give you a better idea of where they're coming from. This comes on 10 inch red marbled vinyl which looks good enough to eat. Rob Ferraz

## FIRST GRADE CRUSH OUR TIME DOWN HERE JUMP UP !!!

Not knowing a thing about how horns ever became a viable option in punk rock, I'm not exactly one to call this good or bad. Basically, to me it sounds like Less Than Jake with a touch more distortion on the guitars, but I could



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be completely wrong. I always turn off Less Than Jake when they come on my stereo. And that's what I'm doing to this. Therefore, it gets a non-comittal...Keith Carman

**FORWARD**  
**FCKD UP!**  
**HG FACT**  
**!!!**

Cool, the guitar player's name is You. Sorry, anyway! This is a OK release. Not the best stuff I've heard from HGFact, but oh well. Forward play mid tempo street punk kinda stuff with some old school punk influences. I once again wish there were translations, but oh well. Alex

**FROM MONUMENT TO MASSES**  
**DIM MAK**  
**!!!!**

From Monuments To Masses is another band most people wouldn't think I would like, but you know what, who cares because this stuff is good. Really chill instrumental stuff with political clips in the background. The insert is a large poster with revolutionary pictures on it, which I enjoyed. Check this out. Alex

**FURY**  
**REUSRRECTION**  
**JADE TREE**  
**!!!**

This is a recording from the D.C. band from 1989, and the sound really reflects it. Rough, basic punk rock with early a hardcore sound. Yeah, of course Minor Threat comes to mind, as does Black Flag (Rollins era, just before they slowed down). This is the one and only recording from the band, previously only available as a 7" EP from way back. So much for needing to find it on Ebay now. Features members who moved on to bands like Swiz, Soulside, Ignition, Circus Lupus and others in case that matters. Brad Mitchell

**FURY FOR ANOTHER**  
**S/T**  
**SMORGASBORD**  
**!!!!**

New-ish hardcore that doesn't suck, but doesn't really offer the world anything other than another CD with a zillion chants and blast beats, Fury For Another might not be your first choice when shopping for the newest thing in music, but they still bust it out like champions. In fact, their (pardon the pun) "fury" is impressive. I wish more bands had their fire for belting out the tunes. Steady with a positive message...who could ask for more? Keith Carman

**GBH**  
**MIDNIGHT MADNESS AND BEYOND**  
**ANY**  
**!!!!**

You gotta love the formation of this re-release! This actually contains 2 formally issued records. Midnight... originally burst out in mid 86 and showcases the legendary band busting out punk with a hint of metal influence. G.B.H. became known for their musical embrace of metal that they proudly mixed with punk. Unfortunately a lot of punks didn't like the mix and would soon start to distrust the band's motives. I listen to this CD and continue to think G.B.H. were ahead of their time. The bonus tracks are from Oh No Its G.B.H. Again EP, released the same year. This is a more harmonious journey with more than usual expected hooks and vocal dimension. The song Malice in Wonderland is another fine example of the hybrid punk/metal fusion G.B.H. were masters at. Great job to G.B.H. for making this music and to Captain Oi! for making it more readily obtainable. Scooter Malt

**GC5**  
**NEVER BET THE DEVIL YOUR HEAD**  
**THICK**  
**!!!!**

Chances are Cleveland's The GC5 is a tributary title to early 70s Detroit punkers MC5. Otherwise, given the sparse distance between the two cities, this is one stroke of a



coincidence. Take into consideration The GC5's powerfully encouraging brand of punk where the racing guitar solos drip with old-rock soul and vocalist Doug McKean's raspy delivery easily recalls the pure pleasures of Rancid (who in turn easily resurrect the finest moments of The Clash and incendiary old-school punk). Anyway, you're getting the picture. The GC5 are punk-ass whether you want to compare them to the old-school or the new-school. Bill.

**GLUECIFER  
BASEMENT APES  
SPV  
!!!!**

From the mind-blowing packaging, to the crisp, raw sounds spewing off this disc, everything about BASEMENT APES spells "winner." This is pure: gritty, powerful rock tunes that kick that "garage" revival in its flabby ass and right out the door. Imagine the Supersuckers with a bit more savvy and you're getting pretty close. A wonderful album for those in the know and the curious seeking some fun alike, it's time we all heard some REAL rock for a change and this is it. Keith Carman

**GO FOR THE THROAT  
HERE AND NOW  
UPRISING  
!!!**

Hmmmm not bad. Fast. It definitely has that Philly sound. I can't think of anything decent to compare it to. Not bad. Dustin Neuman

**GODDAMN GENTLEMEN  
SEX-CALIBER HORSEPOWER  
UPPER CUT  
!!!!**

Grab your favourite sheep, a blanket and a boogie board, 'cause us hillbillies are goin' surfin'! Taking a stance that rock n' roll should sound like Nashville Pussy and the Hookers, but with a Farfisa from The Murder City Devils, these dudes have a pretty warped take on Southern-fried surf-punk. But it's fun, dirty and well...unique. Keith Carman

**GRAND MAGUS  
S/T  
MUSIC CARTEL  
!!!!**

As expected from any TMC band, Grand Magnus have an innate ability to make virtually everything they do come across like the Gods farting. That's good. Rumbling, chunky riffs thrust out under a bluesy singer, this album is everything good stoner rock should be: heavy, catchy, somewhat subtle and with a ton of Sabbath influence. That can never steer you wrong. Keith Carman

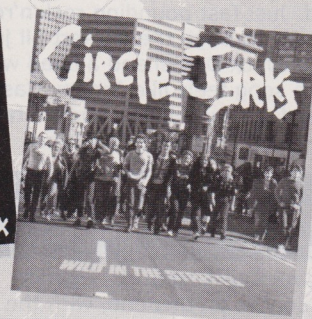
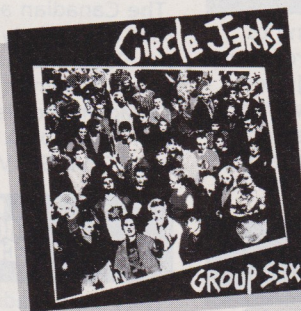
**GUIDED BY VOICES  
UNIVERSAL TRUTHS AND CYCLES  
MATADOR  
!!!!**

They have been making music since the eighties, and still manage to sound original. This album showcases flexibility at its finest through song lengths, instrument variety and tempo fluctuations. 19 songs, each distinct, work to form a well-balanced album that feels finished without feeling produced. This is one of the most fluid albums I have heard in a very long time. Get your hands all over this. Kerry Donoghue

**HACKSAW  
TURNED UP WAY DOWN  
DERANGED RECORDS  
!!!!**

This is a Canadian album... So before listening it, go get a cold six-pack and strap yourself in a chair. Hacksaw garage rock chainsaw has all the ingredients to make it. This is pure concentrate rock'n'roll that smells like burn rubber after a liquor robbery gateway. Mmmmmmm, so good! AC/DC, Nashville Pussy, Dirty Jeans, Dirty sex is on the way! Leonardo Calcagno

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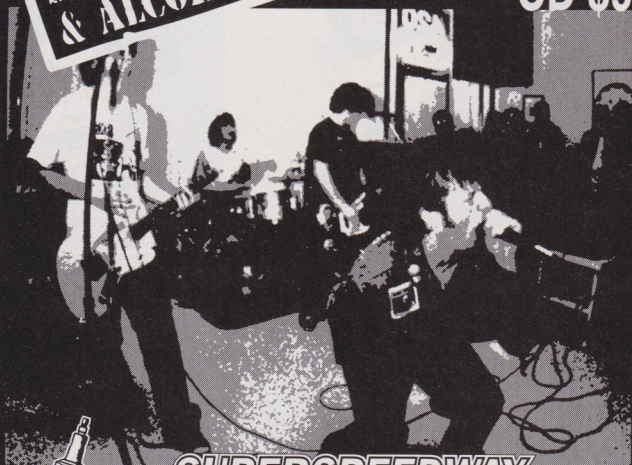
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# VINYL VIEWS

## THE HARD FEELINGS YOU WON'T LIKE IT... BEER LAND/ DROPKICK !!!

An honest album, from beginning to end. Just fast pounding rock'n'roll that travels through the desert all juiced up on Jack Daniel and a dead warrant. Each song feels like Johnny Cash on speed... a succulent album to take on the road. Leonardo Calcagno

## HARKONEN GRIZZ HYDRA HEAD !!!

Heavy Quicksand and Helmet influences on this one, with the requisite nod to Snapcase. The low end is as heavy as can be, with dark and morose melodics backing up those bucket-over-the-head vocals that usually go along with the genre. Not bad, but you'll have to be a diehard mid-90s hardcore fan to dig this. AARON LUPTON

## HAVALINA SPACE LOVE AND BULLFIGHTING TOOTH AND NAIL !!!!

Absolutely hilarious track names of which most have at least a passing reference to space. The album takes a They Might Be Giants spin to things and it had me laughing my ass off. Bands that do not take themselves seriously are gold in my books. STEVE SERVOS

## HELL CITY LOVE BROBDINGNAGIAN !!!!

The Canadian answer to the kick ass rock and roll stylings of a band like the Supersucks and Turbonegro. No bull just 5 great tracks that prove that Canadian rock is more than powerful than Nickelback or Sum 41 will ever be. STEVE SERVOS

## HELLRIDER TROUBLEMAKER SCOCH POCH !!!!

This, dear readers, despite what the other reviewers say, is the release of the issue. Hands down. Take the very best moments from The Hellacopters, The Hookers, Nashville Pussy, and the whole Junk Records roster and it still couldn't hold a candle to Hellride. These mothers rock out! The accelerator is down so get ready to rock! Screw all the black metal bands from Norway. Bring your axes and spikes belts; these boys will kick your sorry corpse painted asses! If you aren't perspiring by the end of the disc, you are dead! Head over to mp3.com and see what you can handle, ya pussy! Brad Mitchell

## HELLWALKERS BROBDINGNAGIAN !!!!

Listening to this CD, its pure rock n roll from start to finish. Really hard rock 'n roll, the kind where my speakers start

to smoke after a while. The lyrics are about women, having a good time, and shaking their asses. The guitar solos are timed perfectly, not too long and fill in the songs majestically. Their music is kinda near the Nashville Pussy side of the jumbotron, and from the pictures of the band they all kinda look like the signer for N.P.! A fine job from these boys, I mean men! Scooter Malt

## HEXTALLS CALL IT A CAREER SHREDDER !!!

There's something about the Hextalls that's very Queers oriented. Maybe it's the pop/punk riffing and off-kilter singing. Or maybe it's the constant references to chicks and boobies and stuff that's doing it for me. Either way, these guys seem somewhat smarter than Joe Queer, even if they can't sing. Good mediocrity. Keith Carman

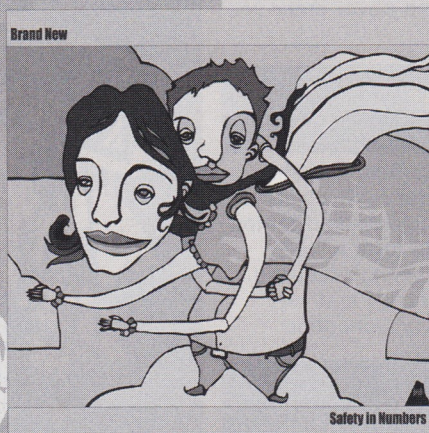
## HEY MERCEDES THE WEEKEND EP VAGRANT !!!

The EP offers four songs from Hey Mercedes. Basically it's a continuation of their album "Every Night Fireworks". Nothing too scandalous. Worth a listen if you're already a fan. FERN HUNG

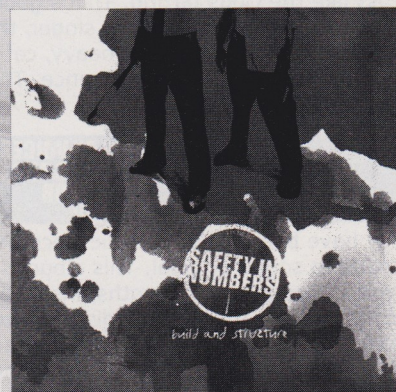
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# VINYL VIEWS

## HIGH ON FIRE THE ART OF SELF DEFENSE TEE PEE !!

Sometimes it can be really hard to chew, swallow and digest a CD of this nature in such a short period of time. Not that High on Fire are particularly complicated or amazing, it's just that I often need about ten listens to decide whether I like any of these Metal Stoner Rock bands. There is also the typical dilemma of the live versus the recorded output. Apparently, High on Fire is terrible live. I am not sure why because I have yet to have seen them, but I have heard nothing but bad things. I have mixed feelings about "The Art of Self Defense" (which was originally released by the sadly no longer Mans Ruin in 2000). I have a hard time totally disliking anything that is heavy, drony and epic; the problem is that as hard as High on Fire tries, they just do not dazzle. The guitar solos and the heavy bass is decent, but is not going to bring me to a metaphorical orgasm or even make me feel all spaced out. There are some nice moments, such as the bonus Celtic Frost cover and the 8.5-minute epic Fireface. Not to mention the beautifully ugly album cover. JAMES SQUEAKY

## HIRETSUKAN INVASIVE//EXOTIC G7 WELCOMING COMMITTEE !!!!

This seventeen-minute CD is so awesome that it has about made my

head melt (which I have officially decided is a good thing). I have had it on repeat all evening because it keeps blowing my mind over and over again. I am so thirsty for good grind/crust/hardcore stuff that is not too rumbly in my tummy after all the pop emo I get to review. The power that Hiretsukan can force through with only one guitar and bass is staggering. The band is tight and brings the doom without being extremely sludgy. In fact, the band is in a magic place musically... their style is not so fast that you can not follow what is going on... in fact, I can understand quite a lot of the lyrics, which is pretty unusual to the style. It is a nice bonus too, because Hiretsukan have some interesting things to say, though shrouded in poetics. They remind me quite a bit of Pg99 for their non-emo emotional power. The drum and bass solo interlude in "Michael Cosgrove" is a nice little break. "Barrel Roll" comes in like a chaotic riot scene, "...through smashed glass and teargas and five city blocks filled with smoke...the late breaking wire that says everything is under control." Every song bursts along, threatening to set off a revolution. Michelle screams the vocals that sync up with what the music in a way that makes sense and sounds like an instrument of the band, rather than just trying to be central and self-important. JAMES SQUEAKY

## HOLDING PATTERN SMALL MANIFESTO MATLOCK !!!

Ambience. There's not much more you can say about stuff like this, 'cause it's all about the non-use of notes and stuff, right? It's really cool though. The "songs" are pretty catchy and vivid in their way of making you feel a colour and mood almost immediately. If I say more, I may damage what they're trying to create. Keith Carman

## INSTITUTE TWO SHADOWS YELLOW DOG !!

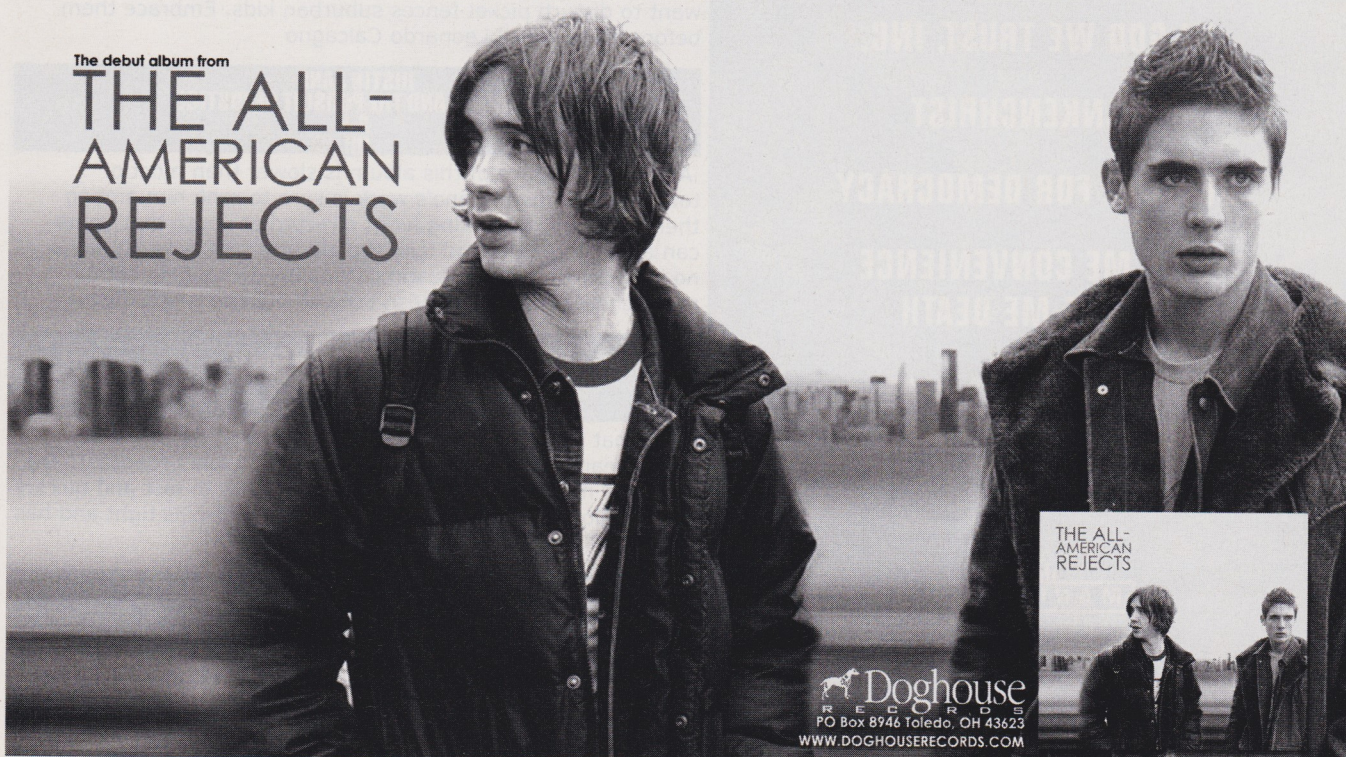
Institute is a weird band. I don't really know what to classify them as. I guess they sound a bit like Neurosis, but I've never been a big neurosis fan. I guess if you like them you'd like this. It isn't for me though. Alex

## JFA CONCRETE WAVES DISASTER !!!

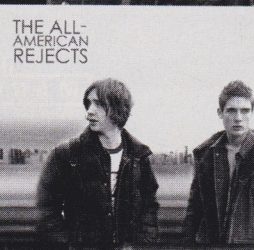
Concrete Waves is a 3 way split between JFA, The Worthless and Blue Collar Special. Produced by US Bombs frontman Duane Peters, this is basically all about skating, from the cover to the song names. The bands are basically melodic hardcore that gets kinda tiring after a while. Personally I thought this was a little soft, but hey, it's about skating so it can't be too bad. Alex

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**JOHN BROWN BATTER IS JINKED**

**S/T  
HEWHOCORRUPTS**

**!!!!**

While this isn't raging anarcho thrash, it's still damn good. I guess this would be classified as indie, because it's not as tough as punk, but it's still underground, so who knows. The music reminds me a bit of Leatherface or something to that extent. I dunno, definitely check this out if you think hardcore is too tough for you. Alex

**JOHN SPARROW**

**S/T  
ARMS REACH**

**!!!!**

"Ridiculous. Backpack big pant new-wave club kid disco. It's killing me. . ." says TJS frontman Kevin Richardson (formerly of The Tie That Binds). This Houston-based trio has been getting some major label interest of late, and this 6-song EP demonstrates why. At heart, it's infectious and melodic rock drawing on everybody from The Who to Green Day. The multiplicity of influences results in an impressively varied collection of songs that manages to maintain a coherent vision, a rare thing in a band so young. Definitely worth the price of admission, with one exception: If you have any primary sex organs pierced, don't bother: you'll think these guys are puffy punk-pop crap. Scott Fennell

**THE JOIT  
S/T  
CAPTAIN MOD**

**!!!!**

I think the label name says it all on this one. Basically you've got the rockin' band that the Who were trying to be for the Tommy album but just couldn't get it together. Heh heh. Just kidding. They had their crap totally together. Fun, bouncy and something I never thought I'd love, this is the perfect inclusion for your next scooter run. Keith Carman

**JREWING  
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**!!!!**

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**JUSTIN SANE  
LIFE LOVE AND THE PURSUIT OF JUSTICE**

**A-F**

**!!!!**

Although the pace of this album is slower than most of today's best, Justin Sane's work is sure to rank him among them. Thought provoking lyrics directed at youth that youth can actually understand load the album's 13 tracks. There is no heavy drumbeat as Justin carries his own album with a melancholy sound that doesn't drown out the lyrics. Justin

**KEEPSAKE  
BLACK DRESS IN A B MOVIE  
FEARLESS**

**!!**

Emo that is so soft and pretty it should wind up on mainstream radio and never hit any punk radio broadcast. The tempo of most of the songs range from slow to fast and quickly back to slow. The musicianship the band shows is tight and has a very full sound. Scooter Malt

**KILLS  
BLACK ROOSTER EP  
DIM MAK**

**!!!!**

Dapper duo VV and Hotel fight and screw their way into your black little hearts with this jarring, minimalist effort. Heavy Velvet Underground influence, though in contrast to Nico's cool



delivery, The Kills' female half (VV?) smokes your eardrums with her searing performance. 5 song EP is short, bittersweet, and worth your time. JACK LINK

**THE KAISERS  
SHAKE ME  
GET HIP  
!!!!**

The Kaisers go in for a very melodic, song-oriented approach to garage rock. Their result is very reminiscent of the early Beatles sound. This Fab Four approach is increasingly evident climaxing long before the end of the album with the very Beatlesque Merseybeat harmony vocals of "Don't Torture Me." At this point, this Scottish garage rock revival royalty is an early 60s male vocal group with subdued rock accompaniment. However, they do not deserve to be labeled as merely derivative for the simple fact that they are so good and enjoyable at what they do. Those neo-beatniks ready to twist the night away in go-go boots and lava lamps will find this the ideal soundtrack. Also, music aficionados will scratch their heads trying to recall which period 45 is being covered here, but that is just it. The Kaisers sound so damn authentic because they have truly incorporated the sound formula of that era. The only cover here in the 14 songs and instrumentals is the beat band standard "Just a Little Bit". Tom Tearaway

**KNIVES OUT  
HEARTBURN  
DEATHWISH  
!!!**

Knives Outplay emotional hardcore with a melodic feel. It reminds me of newer Control stuff. The lyrics are personal and kinda sappy, but hey, I never liked poetry. I really really love the insert of this CD though. Alex

**KNUT  
CHALLENGER  
HYDRA HEAD  
!!!!**

Knut really live up to the album title, as this record is an ambiguous mix of hardcore, repetitive spaced out guitar rock (think label-mates Isis) and crushing metal. The Swiss four-piece can smash apart a melody in the context of a stoned out valley sweeping thrill ride. Heavy, but at times, relenting. There is even some time for an instrumental acoustic guitar fronted (with noise in the background) tune. Way distorted strained, this album feels like a great long drive record. JAMES SQUEAKY

**KURT  
LA GUARD  
NOVA  
!!!!**

"La Guard" must be the unreleased recordings from NoMeansNo's "Wrong" sessions. And that is not a bad thing. This stuff rocks! Kurt's rhythm section drives the whole release; the bass player is an absolute maniac. He must think he is playing lead! The guitars are discordant, yet not confusing and the whole band comes together to create a catchy and at the same time, chaotic release. Brilliant stuff. Check this out if you want to rock out to something a little different. Brad Mitchell

**LA MOTTO  
BOSS TUNAGE  
!!!**

Let's just cut to the quick when it comes to this band. La Motta are into the songs; in fact they play tight, hook laden songs that further blur the line between straight-ahead punk and power pop. Matching overdriven guitars with bell-like harmonies, this band creates a collection of songs that have a slight tongue in cheek feel and a taste for the melodic over flash solos and raw anger. It's a path that seems easier to pull off than it actually is, yet La Motta somehow make it work to a certain extent. Admittedly, an album doesn't necessarily ensure a true representation of the band (that has been the

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# VINYL VIEWS

goal of the live show), but if this band can do live what they do on this disc then they don't really have much to worry about in the big picture. There's really not much more to say than that. Boone Stigall

## LADY IN THE RADIATOR EXAMINATION OF THE HAWTHORNE ST !!

Initial volcanic outburst of caterwauling and crunching guitars quickly and irritatingly spirals into gales of unintentional laughs. I hastily popped this sick puppy out of my CD player, looked at it in disbelief, and chucked it into the pawn shop pile. What the hell does this have to do with David Lynch's "Eraserhead" I'll never know. Then I ruefully shook my head at the poor souls who'd claim to get the joke. JACK LINK

## LOST GOAT THE DIRTY ONES TEE PEE !!!!!!

Some bands are just meant to kick your ass. The latest from Lost Goat throws down the hard rock with a raw fury and breezy style that belies their real intentions. A heavy driving power trio, they revel in a sonic firestorm driven by guitars that can cut like Ginsu knives and a feel that goes for both the heart and the throat. Combining classic rock/early metal skills with punk rock angst and edge is the name of the game here and the band wears it like an old leather jacket. Why mainstream rock radio isn't playing this band along with Zeppelin and Sabbath is a mystery to say the least. This will rock you - end of discussion. Boone Stigall

## MAMMOTH VOLUME THE EARLY YOUNGS TMC !!!

Re-mixed and re-mastered from their original recordings, this is the nascent Mammoth Volume. "Frisco" sounds like Dio-era Black Sabbath and marks the group as heart-and-soul stoner rockers. "Diablo" could be off an old Deep Purple album and mixes well with its Night of the Living Dead theme. The Swedish stoner rock institution has long been held up as the thinking man's representative of the genre for their Yes-inspired time signatures and King Crimson-like changes. Tom Tearaway

## MANIFESTO JUKEBOX REMEDY BYO !!!!!!

Wow. This band totally rules. I don't like stuff that's too melodic. But this Finnish (?) band totally kills. Husker

Du much? Dustin Neuman

## METHADONES ILL AT EASE A-F !!!!!!

The Methadones have a darkness about them that is quite eerie. Not to say that they're trying to be AFI or something, but the way in which they deliver songs has a vibe that is true to their name. I imagine some wasted dude in the depths of despair vomiting into a crap-stained toilet, praying for his own death before finally pulling it together long enough to crawl to the methadone clinic to try and get clean. Not many bands can elicit that much imagery in like, one song let alone a full album. They're good. Keith Carman

## MIGHTY MIGHTY BOSSTONES A JACKKNIFE TO A SWAN SIDE 1 !!!!!!

Back to their indie roots, MMB are heavier but still deliver that poppy edge. Not as commercial but might appeal to their old fans who gave up on the radio friendly major label releases. Richie

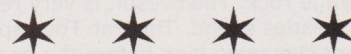
## MILES APART ..STORYBOARD.. GREEN !!!

Not too hard, not too soft, with a good beat and a guitarist that seems to know more than a chord or two. This is a good summer band, and one that I would recommend to friends. They have room for improvement as a band, but they do have some serious potential. Justin

## MODEL AMERICAN MAPS SESSIONS !!!

The court ruled they had to change their name, so this self-titled release from the band formerly known as Model American—recorded way back in 1997—is back. Now credited to MAPS (an acronym for Model American Playing Secretly), the alias the band played under after they lost legal rights to their name. To make up for all the confusion, I guess, the record label has tacked 5 bonus tracks onto this re-release. The bands covered on Model American are a dead give away to what the rest of the album sounds like: Bad Brains ("Banned in D.C."), 7 Seconds ("Die Hard Youth"), and the Adolescents ("No Way"). If you like these three bands, you will like Model American. The 21 tracks on this album are deftly executed hardcore that, while not earth shattering or revolutionary, is a pretty good exemplar of the California bay area hardcore sound. Too bad the band is

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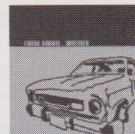
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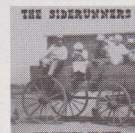
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# VINYL VIEWS



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now defunct—at least with this disc the band has a fitting epitaph. Matt Parks

**DALE MORNINGSTAR**  
**I GREW UP ON SODOM ROAD**  
**SONIC UNYON**  
!!!!

A little bit Neil Young, a little bit rocker, a little bit Rheos, Dale Morningstar will always be Canada's freakiest performer ever. Bar none. There's no way to describe the dude, so suffice it to say that if you like really weird stuff with some form of melody running through it, try him out for shits n' giggles. He's really good...just really impossible to put your finger on. Keith Carman

**MU330**  
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!!!

The energy runs high on UM330 new album. SKA, Punk and weird musical universes travel in your eardrum. If you have to buy one SKA album this year, this is the album! Leonardo Calcagno

**MUDHONEY**  
**SINCE WE'VE BECOME TRANSLUCENT**  
**SUBPOP**  
!!!

Grunge is not dead because of Mudhoney. Kerry Donoghue

**MUKEKA DI RATO**  
**ACABAR COM VOCE**  
**SOUND POLLUTION**  
!!!!

What's up with Brazilian bands and the word rat? Ratos de Parao and Mukeka Di Rato are both from Brazil. oh well, whatever. Mukeka Di Rato play thrashy hardcore as Sound Pollution would put out. Check this out. Alex

**NATE RUTH**  
**WHATEVER IT MEANT**  
**SOUNDLESS**  
!!

The album is loaded with a spectrum of sounds, but the vocals are often so drowned out that the group should be billed as instrumental. When you can make out the vocals, the sound is reminiscent of an underground poetry bash, not an underground rock concert. Justin

**NERVE AGENTS**  
**BUTTERFLY COLLECTION**  
**HELLCAT**  
!!!!

I love to hear punk rock the way it is meant to be played, and the Nerve Agents do it with influences coming from Black Flag, Dr. Know, Cause For Alarm, and too many more bands to mention from the 80s. Distortion, 3 chord guitar licks, steady drumbeats,

and the signers voice captures the aggression, pain, of angry and pissed off youth. The song arrangements are fast and furious ballads for this new millennium. Scooter Malt

**NO USE FOR A NAME**  
**HARD ROCK BOTTOM**  
**FAT WRECK**  
!!!!

I've missed a few NUFAN albums between this new one and "Leche Con Carne", which still remains to be one of my favorite punk rock albums. "Hard Rock Bottoms" seems to be missing a bit of "hard rock", but it definitely does not suck. There's a bit more acoustic type-songs and then some organ and violin too! There's an amazing cover of Sinead O'Connor's "This is a Rebel Song". Kudos to NUFAN for always picking excellent covers and then being able to harmonize so perfectly with the guest vocalist. See NUFAN's cover of the Pogues "Fairytale of New York" for another example. FERN HUNG

**NOCTURNAL RITES**  
**SHADOWLAND**  
**CENTURY MEDIA**  
!!!!

Hard beats, a kickin' guitar, and lyrics that you can actually understand are only a small part of what makes this band from Sweden one of the best groups that I've heard in a long time. The lyrics are a little dark, but this band knows how to rock. Nocturnal Rites has a sound reminiscent of metal's early years, with guitar solos that can only be matched by a handful of the world's best. This album is highly recommended. Justin

**NOISEGATE**  
**AS WEW WERE WALKING**  
**MANUFACTURE**  
!!!

I think my speakers are broken. Go figure: it's called noisegate and it's a one-track, half hour disc of streaming noise that gets soft, loud...you get the idea. I really want to know who buys this, other than people who need static to fall asleep at night. Keith Carman

**NOISE RATCHET**  
**TILL WE HAVE FACES**  
**MILITIA GROUP**  
!!!

Another good emo CD this issue. This kinda reminds me of a electric version of Dashboard Confessional, only a little more powerful and less whiny. Even reminds me a bit of Incubus. Anyway, I like it, so check it out. Alex



# VINYL VIEWS

## NYMB THE BREATHING OUT VAPORS SINGLE FORGE AGAIN RECORDS !!!!

I love the cover... so IKEA... Nymb astonishing harmonious lyrics, female voice and Indie-rock perfection is remarkable. These Chicago bands embrace their surroundings and take the essence of every song till it bleeds. Only one problem: you get tired of singles very fast. Check out the acoustic version of "rope and ring." Leonardo Calcagno

## ORIGINAL SINNERS NITRO !!!!

Right from the beginning of this record you can hear the country and early rock influences that this kick ass band seems to ooze from every orifice. Punked-up rock and roll in the vein of Social D. with killer vocals from Exene Cervenka formerly of X. STEVE SERVOS

## OTOPHOBIA 12" DEEP SIX !!!!

I'm mad I missed Otophobia when they went on tour, but oh well. Otophobia is a really good thrashy hardcore band. The only problem is the LP sleeve was in really bad condition,

which makes any record fan sad. Oh well, the music makes up for it. Alex

## OUTFIT THIS ONE'S FOR US STEP ONE !!!!!!

This band from Denmark does Oi! justice and don't hold back on musicianship while still maintaining touch lyrics and a great street sound. The vocals are in the way of so many of the great Oi! bands that have come and gone in the years past like The 4 Skins and Infia Riot. Hard rocking tunes with phrases like, You're a skinhead and you are proud! I hope The Outfit are around for a long time and keep making new and honest music. Scooter Malt

## OXES OXXES MONITOR !!!!

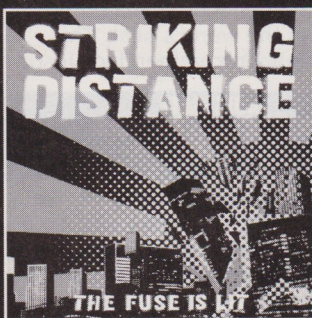
I don't get or particularly enjoy the Oxes somewhat frat boy sense of humor. They created a controversy as a publicity stunt by pre-releasing this album with a cover depicting a young lady giving a passed out member of the band head. No one really cared or were that shocked, so the band had all their hipster friends hold up signs protesting the band ("Oxes Ruined My Life", "Oxes Suck Coxes", "Equal Rights Does Not

Include Nudity") and made that their album cover. In the past, the band also released a "split" record with Arab on Radar, except AOR did not have any part in making the record. Oxes just drew some bad album art and released it as a split to mislead people into thinking that they were buying something with AOR on it. Their stunts do not make much sense, are not funny or even interesting. It is particularly too bad that they think they need these stupid gimmicks, because their music is pretty good. I have not seen them live and so can not really vouch for the hype that they receive, but on record, their shaping and molding with two guitars and drums is interesting because it is neither Metal nor Indie Rock. The music is really driving and well executed and there are not even the expected gimmicks of silly samples or vocals whatsoever. I am completely perplexed by the mixed messages. JAMES SQUEAKY

## OZMA THE DOUBBLE DONKEY DISC KUNG FU !!

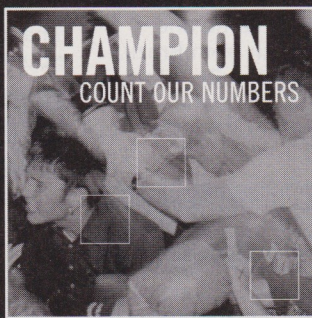
I thought that Ozma's last disc "Rock and Roll Part 3" was pretty good, even though it came across as total novelty. So, I was hoping for the best

# BRIDGE NINE



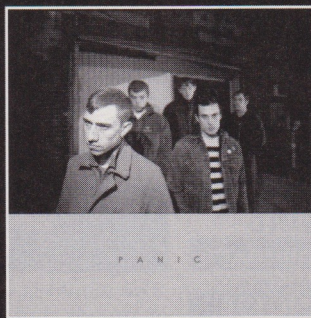
## STRIKING DISTANCE "The Fuse Is Lit" MCD & 7"

6 new songs, CD has a bonus 7 song "Live at CBGB's" set!



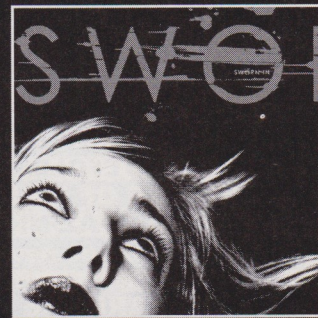
## CHAMPION "Count Our Numbers" MCD & 7"

Straight Edge from Seattle. CD has 2 bonus tracks.



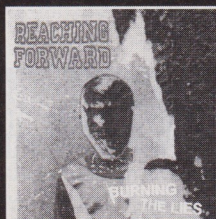
## PANIC "Self-Titled" CDEP & 7"

2nd EP from Boston's Panic. 4 new songs on 7", a bonus on the CDEP.

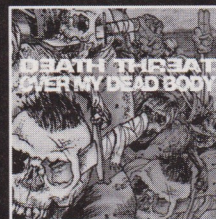


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# VINYL VIEWS

with this album that contains two EPs "The Russian Coldfusion EP" and "The Bootytraps EP". Not much has changed. The same novelty that made the last disc kinda neat makes this CD sadly disappointing, since I found it rather irritating here. Ah well FERN HUNG

## PANDEMONIUM SEX, DRUGS, STOCKS... COALITION !!!!

We all know that these dudes were strange in the mid-80's, so why should that change now? A double-CD of utter chaos, this collection mixes a bunch of their releases together, giving you almost 100 reasons to turn the thing off forever. I love it. Keith Carman

## PANIC S/T BRIDGE NINE !!!!!!

If I weren't such a jaded mofo, I'd say that this was the heaviest stuff to come out in ages. That, and I wouldn't call it the perfect kickback to early 80's hardcore ever. Instead, I'd given them enough room to enjoy being one of Bridge Nine's best bands ever. But I am a jaded mofo, so here it goes: This is heavy. Primal, guttural, angry and the perfect kickback to early 80's hardcore.

I'm in love. Keith Carman

## PITCH BLACK REVELATION !!!

I had read reviews on this band before, a common description was gloomy and dark. To me, the music is right in there with the whole late eighties crossover punk / metal... Crumbsuckers, Fearless Iranians From Hell, some T.S.O.L., and even early D.R.I. The songs are connected by a weird city in a dust kind of atmosphere, like Sisters Of Mercy intros minus the synthesizers. BEER BUG

## PRETTY GIRLS MAKE GRAVES GOOD HEALTH LOOKOUT! !!!!

Quite possibly the best album Lookout! has put out in years, this album sees a band that is genius in its mix of aggressive male and female voices overtop of upbeat punky emo that never borders on annoying. Imagine if Grade had taken things down a notch and brought in a way cool female voice to counteract the testosterone. Kinda kinky, huh? Well, here it is. The only frustrating thing about the album, is how familiar it sounds, even though you can't pinpoint who the hell that girl sounds like. Keith Carman

## PROJECT ROCKET FALL OUT BABY UPRISING !!

Poppy punkish tunes that have great backing vocals that keep all types of harmonies, the lead guitar sends out blistering solos that rip. Very happy go lucky type melodies. The bands sounds like they have been jamming together for awhile, being really tight sounding. Scooter Malt

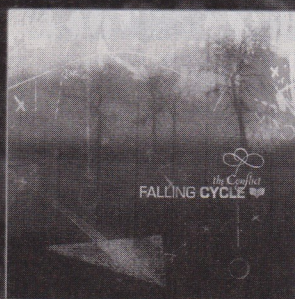
## RADIO 69 REALITY=PUNK KNOCK OUT !!!

Fast and Furious, isn't that way it should be? Radio 69 produces a hard sound with lyrics grounded in real life, but their "the world's against us" attitude gets a little old after a few songs. Hey, we're here listening, aren't we? Justin

## RANDY CHEATER G7 WELCOMING COMMITTEE !!

This is basically a throw away EP of 3 unreleased tracks, and 3 tracks from past releases on Burning Heart. What can we say? More pop punk about living by no one else's rules but your own. The Swedish anarchists' offering

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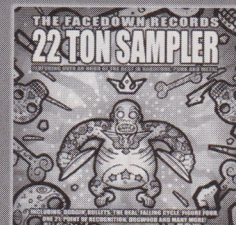
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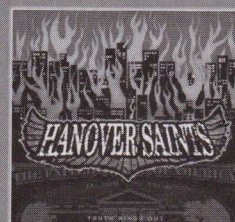
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is a little sub par and under produced compared to other new efforts. Stepping Out is the lone track that got my attention. Decent, but far from essential. AARON LUPTON

## REALITY PART #4 DEEP SIX !!!!

Man, about time something good came in this package. Ripping hardcore featuring songs by 324, Haymaker, Ruido, Lack Of Interest, Damad, Pretty Little Flowers and more. Damn, Progeria is much better then I remembered. This comp is really brutal and crucial. Alex

## REGISTRATORS RARE TRACKS RIP OFF !!!!

Excellent! It is pretty much given that when a band takes on some Teengenrate influence they are gonna kick ass. This band does just that along with some great musicianship. Even though it is a collection of demos and singles I rank this up there with the Jet Boys. Beer Bug

## RESONARS LUNAR KIT GET HIP !!!!

After a three-year hiatus, this Tucson group once again turn up to pilot the way back machine to the mid-60's time and sound of Jefferson Airplane, Love, The Byrds and more. The group's harmony pop vocals blend seamlessly with the folk and country inspired garage rock like few have since that decade. Just as the vocals meet and weave, so the guitar sound weaves a path from acid folk forward to power pop. Tom Tearaway

## REVENGE OF THE EGG PEOPLE THE GUMMIE BEAR MURDERS STUMBLE !!!!

Canadian rockers show much promise with their toe-tapping tunes and tight performances. Decent fare, though a little on the generic side. Support home-grown product. Buy Canadian. JACK LINK

## RICH KIDS ON LSD TRIBUTE MALT SODA RECORDINGS !!!!

For those who knew Rich Kids on LSD in the 80's, I'm sure you remember their raw albums that haunted your parents every night wondering if their kid is a nut case. All their albums were composed as a personal vendetta to the world. It was impossible not to listen to an album till your cassette player melted [yes, there was a thing called cassettes with music on it!]. Now with the tribute: a great band deserves a great tribute. They should have put some more dough into recording but the artwork represents Rich Kids on LSD. Buy it! Leonardo Calcagno

## RITCHIE WHITES SNITCHES GET STITCHES TKO !!

The vocalist for this Austin based band has a bit of the Danzig style howling in his voice and the rest of the band back it up with catchy hooks that keep rockin and don't slow down. Good sounding music that fits nicely in to the background when your talking crap and drinking beer. This disc is also an enhanced CD that has a video for the song Portions of the Whole, which is a straight forward punk n roll song. Scooter Malt

## ROCKING HORSE WINNER HORIZON EQUAL VISION !!!!

I openly admit that sometimes I should never have



an opinion on an album, 'cause I honestly don't know what is happening with it. To me, this band could be like, Nelly Furtado with a real band behind her. The girl (apparently from Dashboard Confessional) sounds like an awesome singer and it's kinda catchy radio-pop, but alas, I yearn for the scorching guitars and tormented screeches of Converge. You remember Coverge, right? You signed them...Keith Carman

**ROSEMARY'S BILLYGOAT  
EVOLUTION  
PORTERHOUSE  
!!!!**

Head banging fun abounds with assorted tributes to mirth, mayhem, and Satan. The band has a wicked sense of humor, and a real flair for the theatrical. Admittedly, I'm not a big metal fan, but this release was highly enjoyable nonetheless. And if I'm not mistaken, they've sampled the late great Anton LaVey for one of their tracks. Hail Rosemary's Billygoat! JACK LINK

**RUMAH SAKIT  
OBSCURED BY CLOWNS  
TEMPORARY RESIDENCE  
!!!**

Damn, this stuff is frantic and totally fresh. Instrumental Prog Post-Rock for lovers of Don Caballero. Unlike Don Cab, Rumahs music is lively and fun enough that it does not require a great deal of patience to enjoy. Every time things start to slow down a little bit, the band freaks out into another crescendo of fast meticulous strums and jazzy drumming. The guitar work throughout the album is intimidating and intricate. The feeling: monumental. The song titles have funny names like "No One Likes a Grumpy Cripple" and "Sausage Full of Secrets". The two live songs on here are recorded amazingly, in fact, I couldn't even tell that they were live. JAMES SQUEAKY

**RUNNER  
THE GOODS  
SICKROOM  
!!!**

I imagine these guys playing in some underground club somewhere, a bare 60-watt light bulb above their heads, violence hanging in the air like a thunderstorm. A sloppy garage-rock record to knock the sleep out of your eyes from this Chicago four-piece. Strong, if opaque, lyrics delivered with all the chaos they can muster. Extra credit for the last track, a brutal spoken word piece backed with fire-breathing Rock that might be the most exciting thing I have heard in weeks. Scott Finnell

**SAFETY IN NUMBERS  
BUILD AND STRUCTURE  
TRIPLE CROWN  
!!**

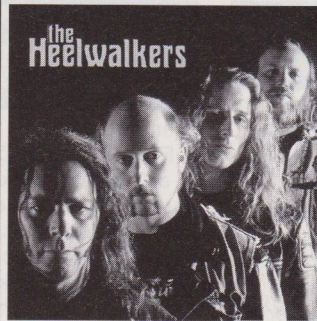
I was expecting youth crew/NYHC stuff, but this is actually rather emo. What the hell. I know Triple Crown for 25 Ta Life, not Saves The Day. They even look emo. Anyway, the music is OK. Sounds like something a movie would play when the main characters are making out. Alex

**SCARROTS  
PEACE OF SUNSHINE  
GOODLIFE  
!!!**

Peace of Sunshine is the debut album—actually a compilation of songs the band recorded from 1998-2001—by Belgian pop group the Scarrots. The songs are arranged in reverse chronological order. The older material is ska and reggae-influenced pop, gradually evolving into the Weezer-clone alt-rock sound of the later stuff, which is kind of flat in comparison to the older stuff. A light, happy, pedestrian summertime pop record, but they couldn't think of a better name for the band than "Scarrots?" Matt Parks

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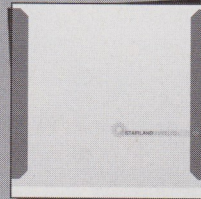
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# VINYL VIEWS

## SHANDON NOT SO HAPPY TO BE SAD FUNTIME !!!!

Impressive was the first word that came to mind when I spun this album up. They've got everything, and they show it. The vocals kick, the drum keeps a good rhythm, and the band makes awesome use of its brass section. This isn't one to pass up if you like music that sounds like it's been rehearsed. Shandon definitely put some work into this album. Justin

## SHANK CODED MESSAGES SLOWED DOWN DEEP SIX !!!!

This band stands out from the grindcore/ thrashcore pack for a few reasons. First and foremost, although the band is about over the top speed and brutality, Shank is able to throw in some melody during all the din. It makes their sound refreshingly memorable, as well as shockingly brutal. Shank also wins points by being a thinking man's grind band. There are footnotes after each set of song lyrics in which the band dissects the reasons and feelings behind the tracks. Very cool. This is an over the top band with much more to offer than what is just on the surface. Brad Mitchell

## SHMUNKS FOR YOU I CAN'T TALK TO THE WALLS BECAUSE THEY'RE YELLING AT ME PLUTO !!!!

Can you imagine the mystery of A.F.I., Globins or Diabolical Exploits in a Christian band? Shmunks For You proposes a melodicore style with religious messages. The band manages to escape from the path of fellow gospel punk acts and adds its personal touch. The album opens with All I Have, (in my opinion the best song here) and leaves you wanting something with the same quality. Jesus A. Vallejo

## SHOTGUN WHAT SIN HAS TWISTED GOOD FELLOW RECORDS !!!!

ARGH! ARGH! ARGH! Without taking any prisoners this band just goes straight for the jugular and waits for you to bleed to death! God Bless Hardcore!. Leo Calcogne

## SINNERS AND SAINTS THE SKY IS FALLING BRIDGE 9 !!!!

There's some definite skill here as the band approaches a hard rock tune that would cause anybody to drive a little faster...a lot faster. The band has one of those sounds that goes in both ears

and shakes you up a bit. There's some definite potential here, though the group's skill on a couple songs seems a bit inconsistent. See them now, they have what it takes to soar. Justin

## SKULLS DR STRANGE !!!

This is a 4 song promo CD from the famous L.A. punks The Skulls. The songs are up beat and contain very catchy hooks with nice guitar solos, The lyrics are enjoyable and no lyric sheet is needed. These first 4 songs are right on target, I'm looking forward to what the rest of the album will sound like. Scooter Malt

## SOMEDAY REF 4 O&O !!!

Melodic rock that has great lyrics and songs that change from very aggressive to both moody and passive. The songs are always kept tight and very energetic but, slow down at times to show very emotionally charged vocals. They even start a song with the hitting of the drum sticks together while counting off 1,2,1,2,1,2...for 17 seconds till they finally finish with 3,4...very cool and different. Scooter Malt



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# VINYL VIEWS

## SOUL BOYS DSS !!!

This album is, plain and simple, another example of obvious talent being sacrificed for individuality. They've got the beat, and the guitar player's got definite talent. In fact, the Soul Boys have everything but vocals that won't drive you mad if you listen to them for more than a few minutes. Justin

## STEREO REWIND + RECORD FUELED BY RAMEN !!!!!!

This is probably the most impressive album that I've ever reviewed. It's got everything, from good guitar, to awesome lyrics, to a beat that keeps it all in sync. The music isn't hardcore, but I'm sure most people will be able to overlook the lack of anger, which has been replaced by obvious talent. This is one band that I'd pay a little change to see live. Justin

## STONE COLD NOTHING LASTS GANGSTYLE !!!!!!

Dear God, I thought all of the Hell n' Leather style metalheads went out with Testament a few years back. Thank

God...er, Thank Satan they didn't go the way of the Dodo, 'cause this album is a blast of good old METAL. From the eerie riffing to the double bass drums and take-no-crap singer, we have one of the best, fiercest indie metal bands to blast out of the underground in years. Keith Carman

## STRIKING DISTANCE THE FUSE IS LIT BRIDGE 9 !!!!

Like the other bands on Bridge 9, Striking Distance keep the same type of straight edge hardcore going with this release. Aggressive lyrics with a relentless onslaught from the rest of the band. Kinda sounds like The Cro-mags meets Youth of Today. A good disc from this band out of Washington D.C that captures the whole East Coast attitude. They sure like to use the word, fight, I think it is in every song...nothing wrong with that though. There are 6 studio tracks and then some tracks live from C.B.G.B.s Scooter Malt

## STRUNG OUT AN AMERICAN PARADOX FAT WRECK !!!!

This SoCal band comes out with a very well produced and clean CD. This is their 4th release and it is very much

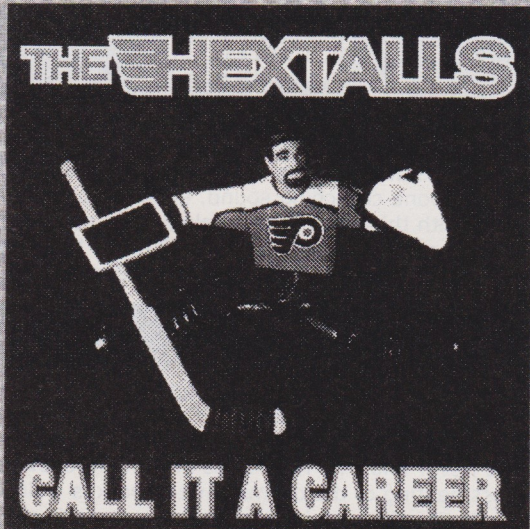
for the most part a poppy punk disc. There are no hardcore or offensive sounds coming from this CD, so the whole family can listen to it and enjoy. The music has a lot repetitive guitar chords, vocals that are very emotional in their delivery, and the drums do a nice job of tying all the different sounds to complete each song. Some songs actually start to get a real feel and speed of punk but it never lasts through one song. It is usually broken up by reverb guitar chords and vocals that are kept in constant harmony before the main beat of the song is renewed. Very impressive 12-panel insert, full color, top notch layout packaging. Scooter Malt

## SUGAR SHACK SPINNIN' WHEELS ESTRUS !!!!

High powered garage punk from the Estrus gang. Kids grow up, realize life ain't so great, and bash out raucous songs about it. Lead singer sounds like he's in perpetual pain. Buy this album and help ease his hurt. JACK LINK

## SUICIDE NOTE YOU'RE NOT LOOKING SO GOOD FERRET !!!!

This one is going to take a handful of listens to really digest. While Suicide



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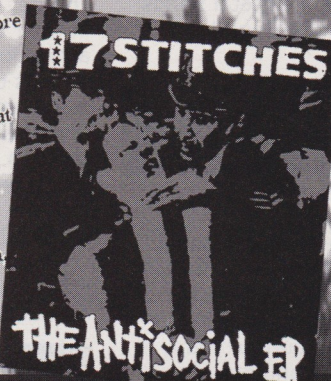
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**AUGUST:** 28th: baltimore, side bar tavern, w/krays & antidote 29th: virginia beach VA, hooplas, w/krays, antidote, ignant, unabombers & dead end boys 30th: north carolina, venue TBC, w/krays & antidote 31st: atlanta GA, lennys, w/krays, antidote & APA  
**SEPTEMBER:** 1st: cincinnati OH, venue TBC, w/krays & antidote 2nd: latrobe PA, rally ally, w/lower class brats & a endless struggle 6th/7th/8th: HOLIDAYS IN THE SUN NJ 9th: cbgbs NY, w/run like hell, the riffs, apa, krays, defiance and skeptix.

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Note sit on the chaotic side of hardcore, to pigeonhole them to that one style would do the band injustice. There are clear moments on "You're Not Looking So Good", but they are sparse since the chaos is usually in full effect. This is quite frantic without heading into the moshcore or metal end of the scene. Sweet stuff! Deadguy and Drowningman fans will eat this up. Brad Mitchell

## SUICIDE NOTE COME ON SAVE ME HAWTHORNE ST !!!!

The reason I fail to totally like this is very simple... it sounds like Cave In crossed with Poison the Well. You know, where bands take really great hardcore/metal guitar riffs and sufficiently heavy drumming and barking lyrics then add these really sappy emo singing parts that just sound mega-stupid? I think that this habit definitely needs to be dropped. This EP has six songs that are about 75% good with chunky guitar and songs that only take about two minutes of your time each. JAMES SQUEAKY

## SUNDAY'S BEST THE CALIFORNIAN POLYVINYL !!!!

A refreshing album from the emo genre- definitely not your average "She broke my heart in third grade" type of stuff. There are some catchy hooks, smart lyrics and I do detect a bit of smooth country twang. No doubt will make the average emo fan foam at the mouth FERN HUNG

## SWARRRM BLOODED BACTERIA MCR !!!!

Swarrm have a speeded up Accused feel to both lyrical and musical methods. But, this is not punkish metal...straight up Death metal. Bloodred Bacteria are a relentless pursuit of the ultimate in drum pounding, screaming, and guitar distortion. When they mix it altogether it sounds kinda hypnotic. Great use of melody changes with bullet speed tempos. Both bands do death metal above and beyond the call of duty. Scooter Malt

## SWITCHED SUBJECT TO CHANGE IMMORTAL/VIRGIN !!!!

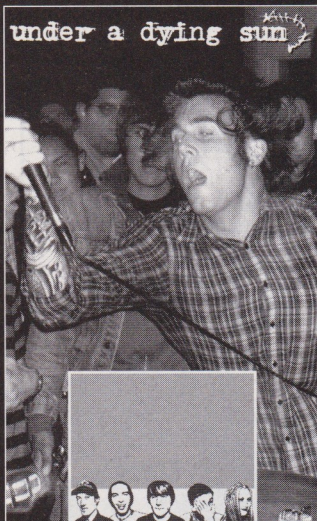
This debut effort from the Cleveland band is full sounding with Korn-like tendencies. The vocals go from spoken word to raging pain in its delivery. You can appreciate the two guitars that display a bone crunching sound, even the bass reaches its potential with thick thumbs of melody. The pace of the songs switch back repeatedly from fast to slow but, always keeping the harshness of the tracks intact. Scooter Malt

## SWORN IN BRIDGE 9 !!!!

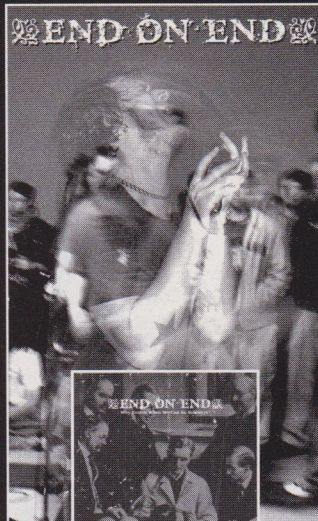
This CDEP is good old fashioned hardcore in the vein of the straight edged bands that were on Victory Records (when the label first started). These guys are from England and you would never know it. The vocals are tough followed by a relentless beating of the drums. Guitar work is well placed and the only time it stops is to have a few seconds of bass guitar thumbing. These aren't happy go lucky lyrics and are aggressive as the music. Nice CD art surface presentation. You have to see it to appreciate it. Scooter Malt

## TAKING BACK SUNDAY TELL ALL YOUR FRIENDS VICTORY RECORDS !!!!

I couldn't agree more, do tell you friends about this fine new album from Taking Back Sunday. Remember Amityville the house of horror, well the same feeling it's all over the album... but this time you're not a little bed wetter. You can take the



**UNDER A DYING SUN**  
Under A Dying Sun  
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horror and feed from its bone!Leonardo Calcagno

**TEAR IT UP  
THE DECEMBER 2000 SESSION  
COALITION  
!!!!**

Oh good God does this band rule. I saw them with Amde Petersons Arme and the Oath at ABC NO Rio and they ripped it up Dustin Neuman

**THIRTY-TWO FRAMES  
REVELATION  
!!!!**

Eight tracks (two are hidden) with such blistering intensity that they are over just as you are getting started. Melodic hardcore close to perfection. Monster riffs, tight playing, great lyrics and just the right amount of emoting (in lyrics and images). STEVE SERVOS

**THIS MACHINE KILLS/JR EWING  
DIM MAK  
!!!!**

Wow. This totally surprised me. I didn't know what to expect, but violent political emo core was not it! It's also a 3 inch CD with two inches of plastic around it, making it look ultra nifty. I don't know who to compare it to. Imagine the intensity of the LOCUST sans the keyboards and weird lyrics. I don't know which band comes first on this split CD, but one of them has awesome vocals. Recommended. Dustin Neuman

**TIME IN MALTA  
A SECOND ENGINE  
EQUAL VISION  
!!!**

A hard sound that would be good to pump up when you're letting some aggression out on a brick wall. There's nothing too special about the sound, but it wouldn't be a bad addition to the CD stack. Justin

**TIME SPENT DRIVING  
JUST ENOUGH BRIGHT  
SESSIONS  
!!!!**

Time Spent Driving picked a great name for their sound, which is probably best when stuck in traffic. The band is very talented, but the sound is too soothing to be speeding through the hills with. I didn't see a disclaimer saying that the music may put you to sleep, so that's on you. If you need an awesome CD to relax to, this is it. Oh, and the cover art is gorgeous. Justin

**TOASTERS  
ENEMY OF THE SYSTEM  
ASIAN MAN  
!!!**

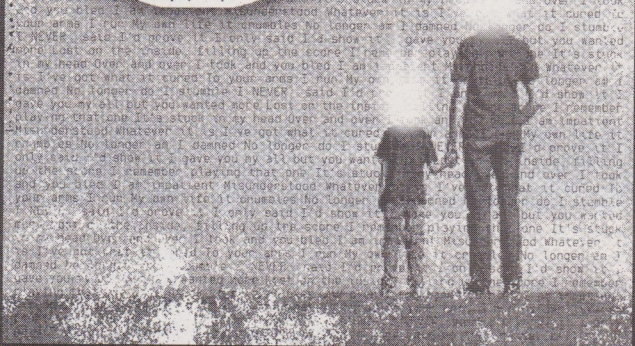
This time around, I'd venture to say that the Toasters are something akin to the Slackers, but if you read the First Grade Crush review, you'd know that me discussing ska is like Bill Clinton saying no to an intern.Keith Carman

**TODAY I WAIT  
FRICTION  
!!!**

Today I Wait is an emotional hardcore band. While I think the sound is really good, there aren't too many defining factors. It's mostly just emotional hardcore, only a good job at doing it. Oh well. Check this CD out if you like Poison The Well. Alex

**TROY GREGORY  
SYBIL  
FALL OF ROME  
!!!!**

Songwriter and bassist Troy Gregory is a noted scenester and involved person with the underground revival sounds of Detroit. Sybil attempts to represent his multiple musical personalities with a baker's dozen of songs written by or with Gregory and performed by such groups as Bantam Rooster, Larval, The Volebeats and The Dirtbombs Tom Tearaway



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# VINYL VIEWS

## UNDER DYING A SUN SUBSTANDARD !!

Under a Dying Sun plays introspective music with clever lyrics. The album can sound similar to Pearl Jam at moments - you choose if that's a good thing or not. The music invites to meditate so don't expect aggressive riffs or drumming. Reflexive tunes are calm and sometimes boring. Under a Dying Sun shows a few elements of label mates Three Summers Gone. Listening to this record is like reading a book, it requires a little patience. Jesus A. Vallejo

## VANILLA MUFFINS SUGAR OI! WILL WIN! HAUNTED TOWN !!!!

This CD originally came out in 94 on LP and is the first release from these Oi!sters. Very up beat tempo music that keeps on going while the cries of Oi! are yelled out in the background. Catchy beats with interesting lyrics. This CD reminds me of the Adicts, the singers voice and the bands medium to fast tempo melodies. A refreshing release in the Oi! world. Scooter Malt

## VERMICIOUS KIND DAYS THAT STAND STILL ANTIANTENNA !!

I'm sure that shoegazers the world around would be crapping their pants if they heard what these guys are doing. Mixing the emotive mellowness of like, Dashboard Confessional with some pretty extreme Grade-ish screeching, they get downright gruff at times. But then again, the panned singing during the mellow parts is so aggravating, you want to beat them and tell them to go back to Lillith Fair. The Annoying Kind is more like it. Keith Carman

## VITAMIN X DOWN THIS DRAIN HAVOC !!!!

I for one am happy to see that classic sounding Straight Edge hardcore is still alive and well, even if we have to look as far North as The Netherlands to find it. Vitamin X make 23 attempts to break down the walls in the same amount of minutes. Like all the classic bands (Gorilla Biscuits, Youth of Today, and Minor Threat), Vitamin X promise a song around a specific issue and then assault it from every angle, sliding

up and down the guitar neck, making insane facial expressions and inspiring many fingers in the air and scrambling to sing along in the microphone. They are tight and perfectly earnest just like I dig. JAMES SQUEAKY

## VOODOO GLOW SKULLS STEADY AS SHE GOES VICTORY !!!

This is one of the few bands that I've heard that can yell into the mic and still be understood. Brass provides an excellent backup on this fast-paced album, and the other band staples don't over exert themselves in an effort to be heard above the rest of the crew. Some of the lyrics seem a little forced, but who's paying attention, anyway? Try not to crack a skull. Justin

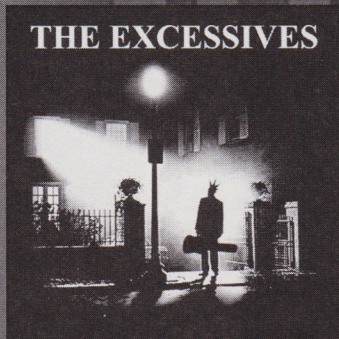
## WARFARE 223 FRONTLINE EASTSIDE DSS !!!!

I am totally not sure of the record label as the CD liner notes are all in German. No matter, as good music transcends all cultures and languages. Warfare 223 are German street punk that cross the whole spectrum on that scene. The band is hard punk, metallic

## NEW RELEASES



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The long awaited debut release from Vancouver's legendary rockers is out! Part punk, part glam, but all rock and roll - Flash Bastard deliver the goods not too far removed from the Dead Boys or New York Dolls of past glory. Dont miss out...



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Another Vancouver act this month from Longshot. The Excessives are the hardest, gruffest band to grace this label yet. So if you're into hard-as-fuck punk and/or sk8ing, then pick this up. This is also the first video enhanced CD from Longshot!

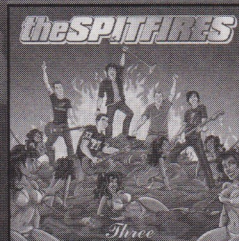


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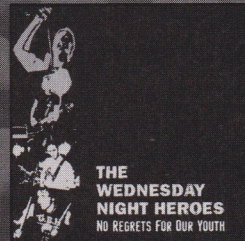
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# VINYL VIEWS

at moments, and even throw in some ska parts to keep the whole package varied. There are stomping choruses and sing-alongs that would work well in a pub. Solid! Brad Mitchell

## WHAT WISHES CAN'T MEND THE INSOMNIAC DIARIES GOOD FELLOW RECORDS !!!!

West Palm Beach Suicide Rock What Wishes Can't Mend has a special place in my heart... How can five people make so much noise and control it without sounding repetitive, it is a mystery! Play it loud and get rid of the volume knob! Leonardo Calcagno

## WITHOUT SYSTEM WHAT WILL BE WILL BE HG FACT !!

Without System play a mixture of punk and hardcore, with shouted vocals. I dunno, I personally don't like this too much, but oh well. Alex

## WOLFBRIGADE PROGRESSION/REGRESSION HAVOC !!!!

Ah hell ya. one of the best CDs I've heard in a while. Wolfbrigade, formerly Wolfpack, changed there name due to some nazi group of the same name,

and this is their first release under Brigade. This thing is a scorcher - brutal dark hardcore in the vein of HHIG and other modern legends. I really love Felix for putting stuff like this out. THANKS FELIX!!!! Alex

## WOOD PLAYING TIRED WORDS NEUROTICA SYMPHONIES GREEN !!

Wacky tempo shifts and chord progressions are not necessarily synonymous with good music, as evidenced on this disc. The band has its moments, but ultimately, the whole affair is undone by its musical masturbation. Too bad. JACK LINK

## X AT HOME WITH YOU MORPHIUS !!

Okay, so X are older than dirt and I have been around a while too but this is my first X record. An X virgin, so to speak. Sorry. I suppose the band could feel a little run down seeing all the flash in the pan punk bands sell millions of records and tour the world in comfort, but I doubt they do. This was originally released in 1981 and has been now released on to CD. From the sounds of it, the re-mastering was done from the original vinyl release as

the "pops" and "crackles" associated with that format are evident on this CD. How punk rock is that! X is a band that would sit nicely in your collection if you like stripped down, no nonsense rock and roll with a nice fat rhythm section. Sure, it's on the "punk" tip, but not by today's standards. What was shocking and new to the world in 1981 does sound a bit dated in 2002. But yeah, I'd probably play this again in the future. Aren't they on this year's warped tour? I can't see them wearing Vans though. Brad Mitchell

## YOUNG AND SEXY STAND UP FOR YOUR MOTHER MINT !!!!

Nostalgic sounding ballads of past eras that had bands like The Mamas and the Papas using dueling vocals for harmonious rhythms in their songs. Very pretty and joyful tunes that test the boundaries of pop music with fresh song writing abilities with a creative use of musical direction. Scooter Malt

## VARIOUS APOCALYPSE ALWAYS ALTERNATIVE TENTACLES !!!!

People like to crap on Jello Biafra for a lot of things, so you gotta give him credit for telling them all to screw off.



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# VINYL VIEWS

Even more importantly, you gotta give him credit for knowing some kick-ass rock n roll when he hears it. A super-cheap sampler featuring Zen Guerrilla, Wesley Willis, D.O.A., the Fartz and a blast of stellar Alt Ten and indie bands, to not buy this would be to do yourself a great disservice. Keith Carman

## VA LIFE: AFTER THE WOLFS STORM !!!!

Outstanding, well-paced compilation from Storm Records boasts an impressive range of talent. The first couple of tracks tend to be a touch bland. But the definite highlight of this release would be Kung Fu Diesel's "Mississippi Highway." Just amazing, and worth the price of the album alone. The more subdued moments on this comp ensure that it doesn't sink to in-your-face tedium. JACK LINK

## VARIOUS PHYLUM SILICA ASCETIC !!!!

As is to be expected with any compilation, you get a great deal of variety on this CD. Of course while that means some punk, some pop and what have you, that also means some great bands and some utter crap, so caveat emptor, mother. Keith Carman

## VA PLAYING 4 SQUARE 2 SUBURBAN HOME !!

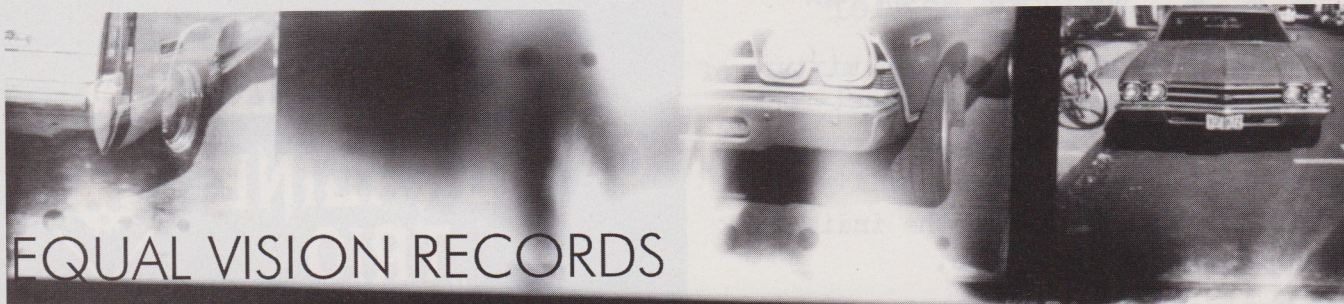
So the subtitle of this disc is...A compilation of four of the best independent record labels. The labels are Suburban Home, Polyvinal, Fueled By Ramen, and Drive Thru. Most songs are slow to mid tempo and all sound like they were recorded and produced at a top notch level. All the bands on this CD are pretty much from the same musical corner and that makes the CD play very nicely from song to song. Some of the bands are Allister, Home Grown, Cadillac Blindside, RxBandits, and Whippersnapper. Scooter Malt

## V/A RELICS OF ORDINARY LIFE HCNL !!!!

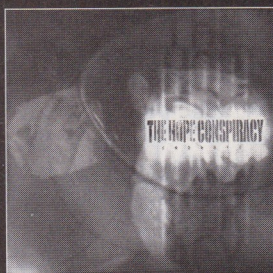
This label is called Happy Couples Never Last. Can you picture what might have brought about Clark calling his label that? Perhaps a failed relationship making way for a new love, his label. A reminder that you should keep your priorities in mind while in a relationship, like maintaining projects and relationships with your friends. Either that or he just wanted a really emo name. The relics on this CD are 15 hardcore bands emotionally overloaded screamy bursts of creative energy. The CD is definitely majority good. Hassan I Sabbah combine samples, feedback,

and a really lo-fi screamy, thrash style for a fittingly titled song: Epilepsy as Performance Art. There Were Wires has a longish and sweeping track while Usurp Synapse have a quick and messy body thrusting song. The always-fantastic Pg.99 is the very essence of overload with about 8 or so people in the band. The only seriously low point is a band I have never heard of before called Right Arm Death Threat, who sound like Blood for Blood, complete with long ranting screw you piece at the beginning of the song. It may be obnoxious, but it only takes up like two minutes out of 37, so you cannot complain too much. JAMES SQUEAKY

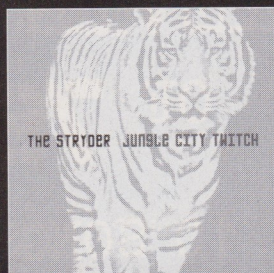
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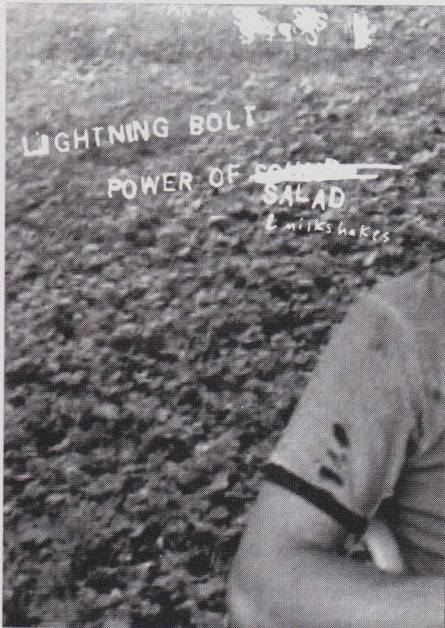




# VIDEO VIEWS

## LIGHTNING BOLT THE POWER OF SALAD DVD LOAD RECORDS !!!!

If you never heard of this band, the time is now to start learning. A fairly unknown underground band, Lightning Bolt are stirring up crap throughout



the land. For people like us, this DVD really represents what any DIY band goes through while on the road. Some of the camera angles are simple but captivating with dialogues among each other. A real do-it-yourself-project which was put together quite well considering the expense of it. Richard



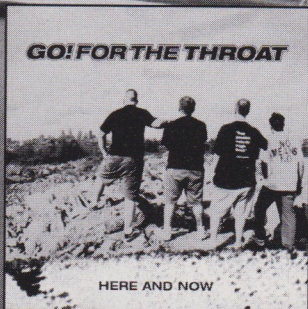
## VARIOUS DVD SECRET WEAPONS OF KUNG FU DVD KUNG FU !!!!

A variety amount of bands found on this label. This includes the Vandals, Audio Karate, The Ataris, Ozma, No Use For a Name, Assorted Jelly Beans, Mi6, and others. Video quality of many of these is the kind you would see on MTV or [not] Much Music. The one thing that struck me about the entire library of Kung Fu is impressive especially their feature films they do. Another is on the way called Selwyn's Nuts. Also, make sure you visit [www.interestdatingsuperstuds.com](http://www.interestdatingsuperstuds.com) where you can date one of the Vandals. Ingenious

or what? Richard

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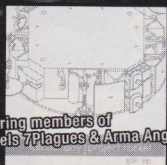


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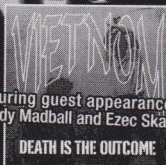
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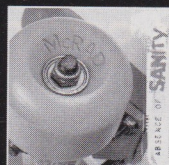
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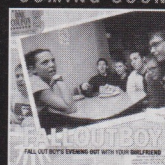
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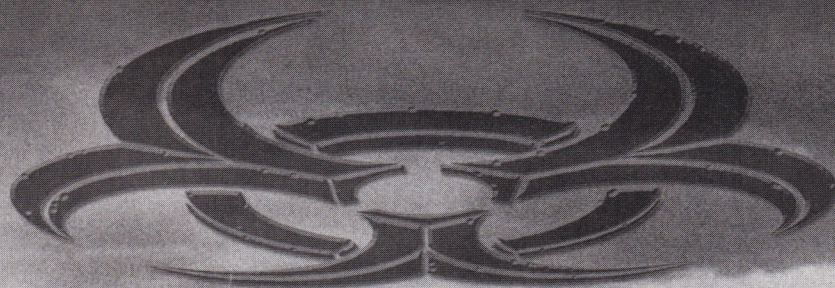
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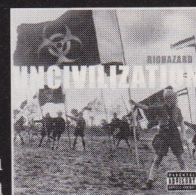


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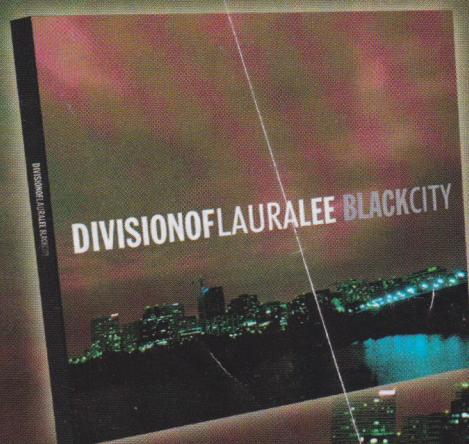
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**CD/LP IN STORES AUG 27th**

'Black City' is a tremendous album. Its 12 tightly-wound, retro-punk tracks mix the brooding sensuality of **Girls Against Boys** with the dark atmospherics of **Joy Division** and the hip-shaking drive of latter-day **Primal Scream**. Throw in cool lyrics like "I'm not your toy for penetration" and smartly subversive titles such as 'The Truth Is F\*\*ked' and 'We've Been Planning This For Years', and - to borrow a phrase from **The Hives** - **DOLL** could well prove to be your new favourite band.

KERRANG (KKKK)

 **BURNING**  
www.epitaph.com

## hot water music



**CAUTION**



august 26 | new epitaph.com | 473 new free MP3s | well?





# CAUSTIC TRUTHS

## NOIZY MUSIC ZINE

PO BOX 92548, 152 CARLTON ST.,

TORONTO, ON, M5A 2K0, CANADA

P: 416 935 0651 FX: 416 935 0609

[CAUSTIC@SYMPATICO.CA](mailto:CAUSTIC@SYMPATICO.CA) [WWW.CAUSTICTRUTHS.COM](http://WWW.CAUSTICTRUTHS.COM)

GOOD DAY!!

IN YOUR HANDS, YOU ARE HOLDING OUR TENTH ANNIVERSARY ISSUE!! WHOPPPPEEE!! I NEED TO THANK ALL THE LABELS FOR THE AMAZING SUPPORT FOR PROVIDING ADS AND BANDS TO INTERVIEW. YOU ALL RULE!!!

Anyhow, I have also included a New media kit that includes our schedule for 2003. This includes issue street dates and ad deadline as well.

Our next issue will be pretty wild since it will be our first issue with our new circulation service, Rider. Apparently, we should be into some new national retail accounts. I will definitely keep you posted. The circulation has been promised to be at least 10,000 strong. please note our DEADLINE of Oct 11 to get your ad booked. We already got some confirmed artists which includes Jello Biafra on the cover. Street date will be Nov 3. It will be out for 3 months.

Thanks again for your 10 years of support,

Richard and The hard working Staff,

P.S. please give me any feedback on this issue if you would like. Do not forget to post your news at our site, [www.caustictruths.com](http://www.caustictruths.com). If you have news items or release schedules to send us, please do. This helps us pick our upcoming features.







# CAUSTIC TRUTHS

NOIZY MUSIC ZINE

## MEDIA KIT SEPT 2002

Since September 1992, Caustic Truths has been publishing out of Toronto, Canada about the loud

### the Attitude

musical underground revolution. We have published about many bands' existences. The attitude comes from the intensity of these die-hard musicians who want to get some point of view across. The musical exposure includes punk, hardcore, oi!, and garage. Caustic Truths is the only Canadian publication that explores the minds of these up and coming musicians like no else. This kind of dedicated exploration can only be done through the staff in which Caustic Truths cherishes. That is what makes it more enjoyable. Just take from it from some of our readers.

### our Readers

With a wide variety of readers from die hard, musical fans to people who work in the industry in which Caustic Truths services off of, Caustic Truths gives a fresh perspective into the musical vibes of the street.

Here is what some of our readers say:

"It's real!" "It's diverse!"

"It's raw!"

But not only does Caustic Truths have the "street wear" integrity, it is becoming a worldly publication with readers ranging from Brazil, Greece, Croatia, Singapore, and the Philippines.

The age of our readers also ranges from high school all the way up to mature 50 year olds. Caustic

### the Artists

Truths, believes in focusing on new artists and artists "on the horizon." The questions normally posed, range from establishing themselves as artists to signing the record deals. Artists recently interviewed include "Ramones" and "Mighty Mighty Bosstones", to international artists such as Sweden's "Hellacopters."

### the Support

With musical news coming in from all over the world, it is a priority to keep our readers up to date. This includes any news album releases coming out, up and coming tours, or just simply band announcements. This comes from our wide support of over 1000 record companies found all over the world.

Caustic Truths is becoming one of the most sought after publications since we have gone to gloss. With articles ranging from ex-members of the Dead Kennedys to rarely heard founding members of Turbonegro, many people are waking up to the idea that there are useful and provocative publications out there. Not only that, Caustic Truths editorial space is not for sale which earns the

ever-so-important street credibility which makes it legitimate.

Because we are printed every two months, you can expect a regular schedule of issues with a fresh perspective. Also, Caustic Truths has an affordable cover price which makes it a guaranteed hot seller on any newsstand throughout world.

## CONTACT: CAUSTIC TRUTHS!

PO BOX 92548, 152 CARLTON ST.,  
TORONTO, ONT., M5A 2K0, CANADA

PHONE: 416-935-0651

FAX: 416-935-0609

WWW.CAUSTICTRUTHS.COM

CAUSTIC@SYMPATICO.CA



## BACKGROUND

CAUSTIC TRUTHS focuses sharply on the real music of bands and artists who have managed to remain pure and untarnished by the influence of major record labels. An underground 'zine since 1992, the genre of music covered by CAUSTIC TRUTHS ranges from punk to hardcore to rock, experimental and even garage. Feel a little rebellious? Need to find better music?

**"This is a well done little zine."  
-MAXIMUM ROCK N ROLL**

## EDITORIAL

CAUSTIC TRUTHS has columns, band features, and many unbiased reviews. Our magazine is light years in recognizing the noisy bands of tomorrow. After 10 years of experience, we should know.

## DISTRIBUTION

CAUSTIC TRUTHS is distributed across the United States and Canada which is handled exclusively by Rider Circulation Services. Retail chains include Tower Records, Barnes and Noble, Borders, Hastings Entertainment, Indigo, Great Canadian Newstand, and many others. Hundreds of independent records and book stores carry CAUSTIC TRUTHS as well. All distribution is sent straight from the press to ensure no delays. We stick to our production schedule religiously.

**"Some twisted well done  
interviews with some twisted  
subjects"**

**-ROCTOBER**

# Caustic Truths

NOIZY MUSIC ZINE

## ADVERTISING RATES

| AD<br>SIZE                    | \$ US | \$ CAN |
|-------------------------------|-------|--------|
| Black & White:                |       |        |
| Full Page                     | 300   | 450    |
| 1/2 Page                      | 150   | 225    |
| 1/4 Page                      | 75    | 110    |
| 4<br>COLOR:                   |       |        |
| Inside<br>Half Page<br>Covers | 220   | 330    |
| Inside<br>Full Page<br>Covers | 600   | 900    |
| Full<br>PageBack<br>Cover     | 900   | 1350   |

## AD SPECIFICATIONS

- All ads need to be 300 dots/inch.
- All ads need to be in CYMK mode.

### DIGITAL FILES

- Digital files can be TIFFS, JPGs, PDF, or EPS is optimal.
- Digital files can be emailed to [caustic@sympatico.ca](mailto:caustic@sympatico.ca).

### HARD COPY-B&W ADS ONLY

- High resolution (133 lpi) laser output or linotronic paper only.

## PRODUCTION SCHEDULE

| Issue              | Space<br>Reserved | Art Due    | Street<br>Date |
|--------------------|-------------------|------------|----------------|
| NOV/DEC<br>'02 #87 | Oct 11, 02        | Oct 11, 02 | Nov 5, 02      |
| FEB '03<br>#88     | Dec 9, 02         | Dec 13, 02 | Feb 4, 03      |
| MAR/APR<br>'03 #89 | Feb 3, 03         | Feb 7, 03  | Mar 4, 03      |
| MAY/JUN<br>'03 #90 | Mar 31, 03        | Apr 4, 03  | May 6, 03      |
| JUL/AUG<br>'03 #91 | Jun 2, 03         | Jun 6, 03  | Jul 2, 03      |
| SEP/OCT<br>'03 #92 | Aug 4, 03         | Aug 8, 03  | Sep 2, 03      |
| NOV/DEC<br>'03 #93 | Oct 6, 03         | Oct 10, 03 | Nov 3, 03      |

## DIMENSIONS

**Magazine final trim size:**

8" x 10.875"

**Full Page :**

8" x 10.875"

(0.25" bleed required)



**Half Page Horizontal:**

7" x 4.9375"



**Full Page Vertical:**

3.5" x 9.875"



**Quarter Page:**

3.5" x 4.9375"

